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SCHUBERT—MAKER OF MUSIC

Some New Interpretations of this Super-Craftsman

By Philip Hale*

IT IS often said, "Would that there were a satisfactory life of Schubert!" But was the life of Schubert so varied or dramatically pathetic or heroic, or rich in association with celebrities of his period that it could excite and stimulate and encourage the labor of a Jahn, a Pohl, or a Thayer? The biographical sketch by Grove answers in the main all questions concerning the drab life of the composer, even if Sir George does speak enthusiastically of "Schubert's splendid bases."

For of what advantage would be a more detailed account of the prosaic struggles of this clumsy, round-shouldered, thick-fingered, tallow-faced, spectacled, inspired being? Was he unappreciated by aristocratic patrons of music? Would they have been charmed by his neat performance of *The Erl King* on a comb, or by the practical jokes that delighted his tavern companions? He was a musician pure and simple. That he had little taste in literature is proved by his eagerness in setting dull, or wishy-washy songs to music. He was not interested in painting, sculpture, books, travel, politics, or sociological problems. He never could have been a man of the world, even if he had been caught young. It is impossible to think of him as of Gluck at the court of Marie Antoinette, or Sarti at the beck and call of Catherine II, or as a lackey at the court of his own Emperor. No Grimm or Diderot would have relished his conversation. There are no scandalous reports of noble, perfumed dames looking upon him too kindly and imprudently. His dissipation, no doubt grossly exaggerated if we consider the enormous amount of work done by him, was essentially vulgar. He is not a heroic figure like Beethoven. Unlike Schuman, he invites no inquiry into morbidness; his sufferings have not the sentimental interest that enwraps Mozart, although they were more poignant. The life of Dittersdorf is better reading. The memoirs of Blangini are more entertaining by reason of the smug vanity displayed. The philosophical speculations of Saint-Saëns explain the arid technique of certain of his compositions. But the life of Schubert, as Sir George Grove well says, was music; "apart from his music, Schubert's life was little or nothing."

Through and by his music, there is a strangely distorted Schubert dear to romancers and hysterical women. This Schubert is such as Zola's Gagniere in alcohol-inspired monologue saw him: "Weber passes through a romantic landscape, conducting the ballad of the Dead, in the midst of weeping willows and oaks that twist their arms; Schu-



Courtesy Dr. Helmut Wolter
Franz Schubert, after a portrait by Passini.

bert follows him under the pale moon, along silvern lakes." This is the Schubert who was so long known in France as the composer of *The Adieu*, which he did not write; a sentimentalist raised to the highest power.

And there is a pot-house Schubert, the composer in the tavern, a figure equally absurd, but used for years by the ignorant to point a moral to young men wishing to be musicians, and young women wishing to be musicians' wives.

His Trade Was Music

THE real Schubert known to the police of Vienna, was a simple, kindly, inoffensive, truthful man, whose trade was music. He would never enter into a political plot; he played pretty tunes for the pleasure of those who wished to end the night with a dance. The Schubert of genuine interest was a disembodied musician.

sense that Mozart and Rossini were melodists. He expressed himself in music at a very early age. Others have done the same, but their individual melodic gift was not as pronounced. Furthermore, the melody of Schubert was neither Italian, although Rossini then ruled the musical world and Salieri tried to teach the young Viennese, nor was it influenced by Beethoven for whom Schubert entertained feelings of superstitious reverence. His voice was his own; his melody was unmistakable; and as the boy developed and wrote, not merely because he wished to write, but because for him there were no other ways of expression, his harmonic schemes, his surpassing merits, his weaknesses, his failures were equally individual. He could have echoed the proud boast of Musset: he drank out of his own glass; nor was this glass a small one.

Prevailing Lyricism

SCHUBERT was not called to the dramatic stage. If he had lived to be prosperous and sixty, I do not believe that any opera by him would have been worth the hearing. One may say, are not *Group from Tartarus*, *Der Doppelgänger*, and other songs dramatic? They are indeed dramatic; but the ability to write a piece of absolute music does not include, necessarily, the ability to write a long, sustained dramatic work for the operatic stage. One might argue as well that because the *Manfred Overture* of Schumann is intensely dramatic, Schumann should, therefore, have been a great composer of opera. Introspection, often morbid, half-crazed, gives to Schumann's most authoritative works the distinguishing quality. The uncommon and prevailing lyrical quality of Schubert's work places him apart from other writers of songs. Neither of these distinguishing qualities is of great importance in the opera. How many purely lyrical operas have kept the stage? Even Bellini knew the necessity of dramatic strokes, and had the ability to place these strokes that we find nowhere in Schubert's cantatas and works for the stage.

Schubert's natural medium of expression was the song. I do not praise him because he wrote so many. Would that he had written less! In the discussion of these songs the old questions arise, "Should the spirit of the entire scene, person or thought, be pictured and provided for, or the separate meaning of every word?" "If a 'false love' or 'death' be mentioned ever so incidentally in the midst of the liveliest carol written for girl's voice, should the strain for a few notes or measures become gloomy, sinister, discordant?" As you answer these questions, you may decide in favor of the Ave Maria,

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*Compiled for Schubert Week by the Columbia Phonograph Company.

Schubert was a born melodist in the

Idiosyncrasies and the Artist

Glimpses of Schubert that Endearred Him to All

By Daniel Gregory Mason*

ONE of the most characteristic stories we have of Schubert is that of his refusing to recopy thirty of his minuets of which he had lost the manuscript, preferring to write new ones. Very type of the spontaneous, un-self-critical artist, he found the process far more interesting than the product. Once a work was finished, he would put it away in a drawer and forget all about it; a song of his own, transposed and copied by another hand, he failed to recognize a fortnight after he had written it; to the unanswerable question "how he composed" he gave the most matter-of-fact answer on record: "As soon as I finish one thing, I begin another."

Indeed, Schubert could no more help composing than he could help breathing. He wore spectacles to bed to be readier to write songs the moment he awoke. Six of the Winterreise songs he wrote in a single morning. One of his friends thus describes the composition of his first published and perhaps most famous song: "We found Schubert, all aglow, reading the Erl King aloud. He walked up and down the room several times, book in hand, then suddenly sat down and, as fast as his pen could travel, put the splendid ballad on paper. As he had no piano, we hurried to the Convict (The Imperial Choir School) and there the Erl King was sung the same evening, and received with enthusiasm." This was in 1815 at the beginning of the composer's career, when he was but eighteen.

In 1826, two years before his death at thirty-one, he stepped into a Vienna beer-garden one hot Sunday afternoon after a long walk in the suburbs, picked up a friend's volume of Shakespeare, read Hark, Hark! the Lark, and presently exclaimed: "Oh, such a lovely melody has just come into my head! If I only had some music-paper." The friend drew some staves on the back of the bill of fare, and then and there he wrote that perfect song. To the same evening probably belong two other Shakespeare songs: the drinking song from Antony and Cleopatra, and To Sylvia.

Now, anyone whose head was so full of lovely music as this would naturally want as much of his time as possible free, to work it out, and to rest from the exhausting excitement of working it out; and Schubert's whole brief life was shaped by this supreme necessity of his artistic nature. It was, let it be added at once, even with its full share of sorrow, pain, and disappointment, a happy life, as well as a gloriously fruitful one.

After a three years' effort to teach elementary pupils in his father's school, Schubert wisely gave up once and for all every kind of "regular job," and threw in his lot with congenial young men friends, first Schober, later Mayrhofer, still later Bauernfeld and Schwind, leading with them a Bohemian existence in the careless Vienna of those days. "A kind of common property," says Sir George Grove, "was established in clothes and money; hats, coats, boots, and cravats were worn in common, and the one who was in cash paid the score of the others." Schubert invariably composed until two o'clock dinner; in the afternoon there would be walking in the surrounding country, or the endless discussions of youth in the cafés; in the evening, music-making or more talk. For the summer season, if funds held out, there



Three friends—Jenger, Hüttenbrenner and Schubert.

were, as Grove says, "Excursions and picnics by day through a beautiful country, and at night incessant music; good eating and drinking, clever men and pretty women, no fuss, a little romping, a good piano, a sympathetic audience, and no notice taken of him—such were the elements of his enjoyment."

SCHUBERT made his choice, then, and on the whole it was a good one. It is strange to find so keen a student of his life as Grove taking so unrealistic a view of it as he does when, after telling of Schubert's and Bauernfeld's meeting in a café by chance and each noticing that the other was taking *café-au-lait* because he lacked money for dinner, he suddenly exclaims: "And this in Schubert's twenty-ninth year, when he had already written immortal works quite sufficient to make a good livelihood!" But when did immortal works ever suffice to make a good livelihood? Did not Sir George know that the more immortal the works,—that is, the more fresh, new, and original—the longer it takes them to be appreciated and the more concentrated attention it takes to write them!

D. F. Tovey is nearer the mark when he insists that "Schubert lived at a period of exceptional opportunities for young and obscure men of musical genius," that "while there will never be many Schuberts, in all the arts there have been, before and since, and there are now and will be in the future, many worse tragedies," and that in fact, "there is not the slightest reason to hope that now or in future, a genius of Schubert's calibre will have any better chance of recognition before the age of thirty-one."

But indeed Schubert's life was not a tragedy. For us it was highly unfortunate that he died of typhus fever just when he was coming into his full powers; but for him it was highly fortunate that he lived a full and untrammelled life, constantly advancing, and that his latest works were also his noblest and most vivid.

It could not, of course, be expected that in a department of music so new as that of the art song, in which he was so peculiarly the pioneer, he could hope for immediate recognition. The surprising thing is that he got as much as he did. It is true, as we have been so

often reminded, that he was paid only twenty cents apiece for some of his finest songs, at the very end of his life; yet at about the same time, which was after all less than a decade since his first publications, his songs were known and admired all over Austria and he was receiving proposals from publishers in North Germany.

It is true again that he sold his Piano Quintet for seven dollars, and his E flat Trio for five, and it is true that he never heard performances of his two greatest symphonies, the Unfinished and the C Major. But of the C major symphony he himself advised the withdrawal, because of its extreme technical difficulty, after rehearsals which must have convinced him of its musical beauty; and the E flat Trio he produced at the one concert he ever gave, in 1828, on which he made the princely sum of one hundred and sixty dollars. (He spent ten gulden of it going twice to hear Paganini, who played in Vienna three days later. He did not care about going the second time, but wished to treat his friend Bauernfeld, just then out of funds, while with him money was "as thick as blackberries.")

As for teaching, Schubert tried it two summers, but found it not to his liking. "Organization and genius are antipathetic," says H. G. Wells; certainly routine was impossible for a man like Schubert, who through April and May of 1826, a cold spring, composed nothing, then in ten days of June, as he notes on the score, wrote the whole of his magnificent G Major Quartet, and in July, as we have already seen, struck off the three Shakespeare songs in a single afternoon and evening.

EVERYONE with any feeling for art will recognize that a man so full of ideas had keen happiness, whatever his worldly fate. No doubt it is sad to read of Schubert dying at thirty-one without hearing some of his greatest works, without knowing by tangible experience that they were going to make their way in the world. No doubt, too, he sometimes himself despaired at the indifference of the world about him. We can imagine the turmoil that was in his mind when he rose at two o'clock in the morning to write in his diary: "Nero, you are to be envied, you who were so mighty as to destroy a disgusting people by playing and singing." But such bitterness is rare with him, and inarticulate as he is in words, putting all his thoughts into his music, even his diary shows his consciousness of the supreme place of the artistic imagination in life. "O Imagination"—so he apostrophizes it—"greatest treasure of man, source at which artists and even scientists drink, stay with us, even though loved and honored by so few." And again: "Man should be inspired all his life by beauty, the vision of which should throw light on the other things in life." It is curious how this sense of art as a light in a dark world haunts Schubert. When as a youth of nineteen he is deeply moved by Mozart, he writes in his diary that "this music brings light into the darkness of our life." Eight years later, in 1824, only a few years before the end, we find these verses:

"O youth of days departed
Thou art no more,
Like a dream
Thy joys and ardors
Have vanished forever.
Amid their ashes

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The three Fröhlich sisters, Katharina, Josephine and Marie, after portraits by Kreidezeichnungen von Reinrich. Schubert was often a welcome guest in the Fröhlich home in Grillparzer.

*Compiled for Schubert Week by the Columbia Phonograph Company.

Mencken's Homage to Schubert

The American Bibliophile Enters the Ring

By H. L. Mencken*

FRANZ SCHUBERT, at least in Anglo-Saxondom, has evaded the indignity of too much popularity. Even his lovely "Serenade," perhaps the most moving love-song ever written, has escaped being mauled at weddings in the manner of Mendelssohn's march from "A Midsummer Night's Dream" and Wagner's from "Lohengrin." It is familiar, but not threadbare: I have listened to it within the past week with new delight in its indescribable Schubertian flavor. Nor is there anything stale about nine-tenths of his piano music, or the songs. The former is played very little—far, far too little. The latter are yowled in all the music studios of the world, but the populace remains unaware of them, and so they manage to hold their dignity and charm. Perhaps "The Erl King" and "Who is Sylvia?" have got upon the air by now, but surely not many of the remaining six hundred.

Schubert, indeed, was far too fine an artist to write for the mob. When he tried to do it in the theatre he failed miserably, and more than once he even failed in the concert hall. There is the case, for example, of "Heidenröslein," to Goethe's words. Goethe wrote them in 1773 and J. F. Reichardt set them in 1793. In 1815, a year after Reichardt's death, Schubert made a new setting. Was it better—that is, considering the homely words? No; it was harder to sing, but not better. Twelve years later the text was reset again by Heinrich Werner, a composer so obscure that even Grove's Dictionary is silent about him, but a man, obviously, with all the gift for simple, transparent melody of a Friedrich Silcher. When "Heidenröslein" is sung today it is to Werner's melody, not Schubert's.

Great stretches of Schubert's music, indeed, remain almost unknown, even to musicians. Perhaps a hundred of his songs are heard regularly in the concert hall; the rest get upon programmes only rarely. Of his chamber music little is heard at all, not even the two superb piano trios and the quintette with the two 'cellos. Of his symphonies the orchestras play the Unfinished incessantly—but never too often!—and the huge C major now and then, but the Tragic only once in a blue moon. Yet the Tragic remains one of Schubert's masterpieces, and in its slow movement, at least, it rises to the full height of the Unfinished. There are not six such slow movements in the whole range of music. It has an eloquence that has never been surpassed, not even by Beethoven, but there is no rhetoric in it, no heroics, no exhibitionism. It begins quietly and simply and it passes out in a whisper, but its beauty remains overwhelming. I defy anyone with ears to listen to it without being moved profoundly, as by the spectacle of great grief.

Schubert paid the price that all artists pay for trying to improve upon the world made by the gods. "My compositions," he once wrote in his diary, "spring from my sorrow." Biographers, finding that sorrow in the lives of their victims, search for its sources in objective experience. They hunt, commonly, for the woman. Thus such a colossus as Beethoven is explained in terms of the trashy Giulietta Guicciardi. It is not necessary to resort to these puerilities. The life of an artist

is a life of frustrations and disasters. Storms rage endlessly within his own soul. His quest is for the perfect beauty that is always elusive, always just beyond the sky-rim. He tries to contrive what the gods themselves have failed to contrive. When, in some moment of great illumination, he comes within reach of his heart's desire, his happiness is of a kind never experienced

was precisely what an Arnold Bennett might have taught Joseph Conrad.

It is astonishing how voluptuously criticism cherishes imbecilities. This notion that Schubert lacked skill at counterpoint seems destined to go on afflicting his fame forever, despite the plain evidence to the contrary in his most familiar works. How can anyone believe it who has so much as glanced

strict form was out of accord with the natural bent of his invention: he did not think of terse, epigrammatic subjects, as Bach did and Beethoven afterward; he thought of complete melodies, the most ravishing ever heard in this world. It would be hard to imagine him making anything of the four austere notes which Beethoven turned into the first movement of the C minor symphony. He would have gone on to develop them melodically before ever he set himself to manipulating them contrapuntally. But that was not a sign of his inferiority to Beethoven; it was, in its way, a sign of his superiority. He was infinitely below old Ludwig as a technician; he lacked the sheer brain-power that went into such masterpieces as the first movement and the *allegretto* of the Seventh. Such dizzy feats of pure craftsmanship were beyond him. But where he fell short as an artisan he was unsurpassed as an artist. He invented more beautiful musical ideas in his thirty-one years than even Mozart or Haydn, and he proclaimed them with an instinctive skill that was certainly not inferior to any mere virtuosity, however dazzling and profound.

This instinctive skill is visible quite as clearly in his counterpoint as it is in his harmony. Throwing off the pedantic fetters that bound even Bach, he got into polyphony all the ease and naturalness of simple melody. His subjects and counter-subjects are never tortured to meet the rules; they flow on with a grace like that of wheat rippled by the wind. The defect of prettiness is not in them. They show, at their most trivial, all the fine dignity of Schubert the man. Beautiful always in their simple statement, they take on fresh and ever more enchanting beauties when one supports another. There are passages in the Unfinished, especially in the first movement, that are almost unparalleled in music, and there are passages equally fine in compositions that are seldom heard, notably the quintette. When Schubert died the art of writing thus seemed to pass out of the world. It was not until the colossal figure of Brahms arose that it found another master.

Schubert died on Nov. 19, 1828, a hundred years ago. No man of his generation remains more alive today. He was, to music, its great heart, as Beethoven was its great mind. All the rest begin to seem a bit archaic, but he continues to be a contemporary. He was essentially a modern, though he was born in the Eighteenth Century. In his earliest compositions there was something far beyond the naive idiom of Mozart and Haydn. Already in The Erl King there was an echo of Beethoven's fury; later on it was to be transformed into a quieter mood, but none the less austere. The man lived his inner life upon a high level. Outwardly a simple and unpretentious fellow, and condemned by poverty to an uneventful routine, he yet walked with the gods. His contacts with the world brought him only defeat and dismay. He failed at all the enterprises whereby the musicians of his day got fame and money. But out of every failure there flowed a masterpiece.

In all the history of music there has never been another man of such stupendous natural talents. It would be difficult, indeed, to match him in any of the other fine arts. He was the

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Henry L. Mencken, critic and editor of *The American Mercury*, who sees Schubert as a man "who paid the price all artists have to pay. . . ."

by ordinary men nor even suspected, but that happens only seldom. More often he falls short, and in his falling short there is agony almost beyond endurance.

We know little directly about what Schubert thought of his compositions. He was, for a musician, strangely reserved. But indirectly there is the legend that, in his last days, he thought of taking lessons in counterpoint from Simon Sechter. The story has always appealed pleasantly to the musical biographers, mainly asses, they delight in discovering deficiencies in artists. My guess is that Schubert, if he actually proposed to seek the studio of Sechter, did it in a sportive spirit. Going to school to a pedant would have appealed charmingly to his sardonic humor. What Sechter had to teach him

at the score of the Unfinished? That score is quite as remarkable for its adroit and lovely combinations of melodies as it is for its magnificent modulations. It is seldom that one is heard alone. They come in two by two, and they are woven into a fabric that is at once simple and complicated, and always beautiful. Here is contrapuntal writing at its very best, for the means are concealed by a perfect effect. Here is the complete antithesis of the sort of counterpoint that is taught by the Sechters.

No doubt the superstition that Schubert had no skill at polyphony gets some support from the plain fact that he seldom wrote a formal fugue. There is one at the end of his cantata, "Miriam's Siegesgesang," and in his last year he wrote another for piano duet. But the

*By special permission of the *American Mercury*.

EGYPTIAN HELEN—A GREAT OPPORTUNITY LOST

By Irving Weil

THE Egyptian Helen, Richard Strauss's latest work for the stage, the opera on what one may call the apocryphal legend of Helen of Troy, is a somewhat irritating instance of the ease with which small minds may bungle a great opportunity. And its production at the Metropolitan Opera House for an American premiere on election night accepted all the implications of this missed opportunity at every bit of their face value.

Strauss and his now invariable librettist, Hugo von Hofmannsthal, had come upon thoroughly new material for an operatic venture, something with a heretofore unworked and pregnant idea within it, and instead of fashioning it into a novel and striking lyric tale, they turned it into a commonplace muddle. There was a chance of serving up a passionate and profound *chef d'oeuvre* which, for a couple of hours, might have made one forget what an infantile affair most opera is; but Strauss and von Hofmannsthal simply added their bit to one's lifelong experience of the silliness that dogs this form of entertainment.

If it seems like a good deal of pure bumptiousness to hint as boldly as we have done that these two very eminent gentlemen are essentially small operatic minds, there is the stuff for much more than a hint of it in *The Egyptian Helen*. There is also quite enough corroborative evidence, as the lawyers say, in a number of other matters that they have collaborated on, but we may put off inquiring into that at the moment.

The apocryphal, or extra-Homeric legend of Helen, in outline, recounts that it was merely a phantasm of this greatest beauty and greatest wanton the world has ever known who brought about the Trojan War. Throughout the siege of Troy the real Helen dwelt in Egypt, whither she had been taken by Paris. Thus there is the arresting idea that Trojans and Greeks, Paris and Menelaus, fought for something unreal, a phantom belief, a phantom desire. Paris has never actually possessed Helen, nor Menelaus. The real woman always eluded them; what they loved was only a shadow.

Admittedly, it would have been a tall job to convert that into viable opera, but it is conceivable enough that a great man could have done it. And if he had, he would have produced something quite new, for the implications of this curious and deep truth do not exist in the crass romanticism that afflicts nearly all opera. Wagner, who escapes this romanticism in a portion of his work, did not happen to think of it, more than likely because it was scarcely possible to do so in the nineteenth century. But its aspect of baffled futurity, which is so much the axis of twentieth century thought and feeling, would have been supremely timely just now.

Taking His Own Way

VON HOFMANNSTHAL started with the Egyptian phase of the Helenic story and then went pretty much his own sweet way, encumbering his tale with obscurely motivated incidents that no audience is likely to grasp and finally working it into something banal enough to pin a nice little moral on. So far as we could see, this was to the effect that

conjugal love is best and must conquer in the end.

Strauss's part of the adventure rather sadly puts us in mind of a certain famous French epitaph which sums up the career of the worthy beneath the tombstone in the phrase, "Born a man and died a grocer." The neatly venomous line popped wickedly into one's head after listening patiently to this music, for it was plainly laborious handiwork for the trade by the expert artisan in his sixties who, musically died a good thirty-five years ago.

It was a gallimaufry of shreds and patches retrieved out of Strauss's memory, which is still vigorously retentive of his own earlier work and also of Wagner's, early and late. The odds and ends have been shrewdly pieced together; indeed, at times, they would give one the notion of a freshly woven fabric were the colors not so faded and the pattern so unmistakably familiar.

Strauss Gone Tepid

WITH Strauss gone tepid and von Hofmannsthal gone dizzy over his plot, it was little wonder that *The Egyptian Helen* got a pretty mild reception from an audience at the premiere that was almost visibly affected by a combination of bewilderment and vertigo.

Doubtless the von Hofmannsthal libretto was more to blame than the workaday quality of Strauss's music. The essentials of the story have already been set forth in *MUSICAL AMERICA*. They were based on the same digest that came officially from the Metropolitan but this digest, one now sees, was unnecessarily confusing. Von Hofmannsthal's book is bad enough, but it is not altogether as addled as one was led to suppose.

The purport of the tale seems to be not only that conjugal love is best but that there wasn't any use of Helen's recapturing her purity and beginning all over again, since she is always certain to start something with any men around. Therefore, however much of a bad girl she had been and however much the still jealous Menelaus wanted to knife her, he nonetheless loved her too much to do it and preferred a

Helen with all her riotous past behind her rather than ahead of her.

The trouble with all this is that neither Helen nor Menelaus ever comes to life and that Strauss's music is not good enough to make them.

All that, however, would not matter so much if Strauss's memory had contrived to produce something interesting, for even old and familiar things can be so reworked as to catch one's fancy anew. But his invention lagged too far and too wearily behind his skill to achieve this and the outcome was one of the least original operas to come from a major composer.

What one gets of Strauss is all too often just a good deal of plain sawdust. The Egyptian Helen is his eleventh work for the stage and at least the last six of them are almost a steady procession in the lamentable and the impotent. *Ariadne in Naxos*, done the other day in Philadelphia for a significantly belated American premiere, is admittedly ineffective hash. The ballet-pantomime, *The Joseph Legend*, which followed *Ariadne*, is now as much in the grip of rigor mortis as *The Woman without a Shadow*, the *Whipped Cream* ballet, or *Intermezzo*, all of which precede chronologically *The Egyptian Helen*.

Going farther into the Strauss catalog for the stage, one may eliminate his first and second works, *Guntram* (which he destroyed) and *Feuersnot*. What then, remain? *Salome*, *Elektra* and *Rosenkavalier*—and of these *Salome* and *Elektra* are no more. *Rosenkavalier* persists for the present, although there are indications enough that it is slipping to precarious hold. But at all events, *Rosenkavalier* contains music that is representative of Strauss as a skilled inventor of novel orchestral device and of a robust, if common fancy.

Plain Sawdust

THE music of *The Egyptian Helen* is representative of neither of these things nor of anything else that might take their place. There is an apparently sparing, or perhaps poverty-stricken, use of thematic indices to personages and situation; but this may be fuller than one suspects since such themes as are noticeable are themselves so undistinguished as to account for

others being unnoticeable because they are even more so. There is a broadly designed vocal line, appropriately intensified at the expected moments in the action, but it is utterly conventional. The total effect, as we have said, is plain sawdust.

About the Staging

THE Metropolitan was evidently considerably nonplussed at the job of staging the Strauss opera, for there was a certain tentative quality about its presentation of the work that was inescapable. And some of the problems posed were nonchalantly solved by recourse to the device of ignoring them; that is to say, ignoring von Hofmannsthal's directions. As might be supposed, this did not really evade the problems but merely made out von Hofmannsthal a little more obscure or more foolish than he really was.

The first act setting, for example, instead of being the interior prescribed, with a small opening to the night sky far to the right, became almost an exterior, giving on to the open air for nearly the whole width and height of the stage. The Metropolitan thus seems to have gone out of its way to do what von Hofmannsthal, as it happens, specifically forbids. Naturally, he knew that in Egypt, people didn't build palaces wide open to the sun.

Further Discrepancies

BUT there are further discrepancies, some of them more serious. Aethra's mussel shell, which magically reveals everything she wants to know, instead of being set in front of her on a tripod, was made a vertically placed part of the scenery as a giant, conventionalized clamshell with colored lights playing over it whenever it started to do its loud-speaker stuff for her. There is no particular quarrel with this except that it creates a queerly artificial and awkward solution of what would be more natural if Aethra, who is a sorceress, were to bend over her tripod and actually listen to what she wants to know. The artificiality is made all the worse by having the singer who articulates the sea-shell messages, do it in the wings, which sounds of course as though they were being relayed from

Madison Square Garden or anywhere except from the omniscient shell.

The Metropolitan completely eliminates Aethra's bedchamber, opening out of the main chamber on the left. Instead, Aethra's couch is placed on a high platform directly open to the night air and presumably, to the Egyptian sun were she to oversleep in the morning (and where, in fact, Helen and Menelaus are supposed to spend part of the night). The worst fault of this unwarranted arrangement, however, is that it wipes out the chief and practically only dramatic effect in the first act. Helen is supposed to be revealed to Menelaus, as in a vision, in all her beauty, asleep in Aethra's bedchamber as the curtains are suddenly drawn. Instead, the audience sees her mount to the couch at stage center and lie down. When curtains are drawn aside again, there she is just as she was, barring a new gown. The climax is nil.

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Photo by Carlo Edwards

Maria Jeritsa—the Helen in Vienna, Who Also Demonstrated the Wiles of Von Hofmannsthal's *Heorine* to Music by Strauss at the Metropolitan Premiere.

*Hertz Opens Season
With Novelty*

SAN FRANCISCO, NOV. 14. —Debussy's *La Mer*, new to this public, was on the program Alfred Hertz chose for the opening pair of San Francisco Symphony Orchestra concerts on Nov. 3 and 4. The first was given in the Curran Theatre, the second in Dreamland Auditorium. Schubert's symphony in C, played without pause, and the overture to *The Magic Flute* were other works played.

M. M. F.

*Complete Plans for
Schubert Week*

TWENTY-FIVE thousand voluntary workers constitute the more than 2,000 local Schubert committees which have complete plans for Schubert Week —Back to Melody—Nov. 18 to 25. Through their efforts, supported by the national advisory body, of which Otto H. Kahn is chairman, 100,000 schools, 59,000 churches, 5,700 libraries, 1,315 chambers of commerce, 350 art societies, and more than 100 industries will participate. An active part in this demonstration is being taken by the 500,000 members of the Federation of Music Clubs and the equally large membership of the General Federation of Women's Clubs.

The necessary facilities for musical and commemorative Schubert programs are provided without cost by the Columbia Phonograph Company, organizers of the Schubert centennial.

A Year's Mobilization

It has taken over a year to mobilize these forces for Schubert Week and for the establishment of a nation-wide clearing house, through which varied community interests join with musicians in a unified tribute. The results are especially striking in thousands of smaller communities which have no orchestras or any other organized medium for musical expression.

"This solidarity of interest does not imply uniformity in the centennial tributes," it is stated. "The programs for Schubert Week are varied, drawing of the 1,100 compositions which Schubert contributed to every branch of musical creation—the song, the symphony, chamber music, opera, oratorio, etc. In connection with this music, extended use is made of the biographical and critical material on the life and works of Schubert, which includes the Schubert Centennial Essay by Daniel Gregory Mason; the Civic Centennial Address prepared with the cooperation of Mr. Kahn; Notes on the Religious Aspects of the Life and Works of Schubert, compiled with the help of Cardinal Hayes, Bishop Manning, and Rev. S. Parkes Cadman; Brief Biographical Notes by F. D. Perkins; Extracts from Schubert's Diary; Side-lights on Schubert's Character; an Essay by Antonian Dvorak; facsimiles of early Schubert programs in America and of diary pages; and an analysis of the centennial recordings of the Schubert masterworks. In many cities the mayor will read the centennial address; in the schools the principal will deliver the oration, and in the churches it is the minister who discourses on the religious aspects of Schubert's message. At gatherings of Rotarian, Kiwanian, and other service and fraternal organizations, the civic address is delivered during Schubert Week. More than 300 radio stations will broadcast Schubert's music, and hundreds of motion picture theatres will show the Life of Schubert, to the accompaniment of Schubert's music."

Announcing Lawrence Gilman

Program-Notes by Famous Critic and Annotator to Appear Regularly in Musical America



Lawrence Gilman

From the drawing by Albert Sterner

THIS is not so much an introduction as it is a gloat—a species of verbal hat-waving and drum-beating over having succeeded in completing arrangements whereby the readers of MUSICAL AMERICA will be able to enjoy weekly the writings of one of the most brilliant commentators now living.

Lawrence Gilman's program notes for the Philadelphia and New York Philharmonic orchestras have become famous, both for their wealth of information and for the charm and brilliance of their style—a style that conceals, without obscuring, a profound musical erudition. So popular have these notes become that there has long been a demand for their reproduction in some permanent and accessible form. Up to the present, however, they have been available only to such music lovers as have been lucky enough to obtain the bound volumes of the Phil-

harmonic and Philadelphia programs.

It is now possible to announce that Mr. Gilman has not only consented to allow the republication of his notes in serial form in the columns of MUSICAL AMERICA, but has undertaken to revise and edit them for magazine use. They will appear weekly, beginning with next week's issue, every installment being devoted to one important composition, or to several compositions by one master. The installments will be printed in such form that they may be cut out and preserved in a scrap book. Thus the readers of MUSICAL AMERICA will find themselves in possession of a constantly augmented series of exhaustive and absorbingly written comments upon all the important works on the standard orchestral repertoire. New compositions of genuine worth will be discussed immediately following their first New York hearing.

It is important to bear in mind that these are not criticisms. They are notes, designed to give the lover of orchestral music the fullest possible information concerning composers and their music. In their entirety, the notes will comprise a permanent and authoritative work of reference.

Mr. Gilman, who was born in Flushing, N. Y., in 1878, began his literary career as a reporter on the *New York Herald*. In 1901 he became music editor of *Harper's Weekly*, a post which he held until his resignation, in 1913, to become music critic of *The North American Review*. He left this post ten years later, when, in 1923 he succeeded the late Henry E. Krehbill as music critic of *The New York Herald Tribune*, a position that he still holds. He is an expert practical musician, as well as critic, having made an exhaustive study of composition and orchestration, and is the author of numerous published compositions.

He has published eight books on musical subjects, among them *Phases of Modern Music* (1904), *A Guide to Strauss's Salome* (1907), *A Guide to Debussy's Pelleas et Melisande* (1907), *Edward MacDowell* (1905; revised edition, 1919); and *Nature in Music* (1914).

Ludwig's Beethoven in Dec. *Cosmopolitan*

"I have never seen an artist more energetic, more spirited," Goethe said of Beethoven.

It is this energy and soul that Emil Ludwig, famous biographer of Bonaparte, Bismarck and Goethe discloses in his new life of Beethoven, published complete in December *Cosmopolitan*.

"No other artist," says Ludwig, "was so close to nature as Beethoven. Though he no longer heard the notes of the birds, which he had previously woven into his orchestra, particularly the call of the quail—his inner ear still heard the voice of the wind, the songs of the clouds, all those melodies between heaven and earth."

"From the beginning these had permeated the great movements of his works. The powers of nature breathe, mount and sing in the swifter, more somber pieces; and his relations with humans, and especially with women, seem to be echoed only in the humility and sweetness which pervade many of his slow movements."

Of Beethoven's emotional life, Ludwig in his fascinating story says:

"In the matter of women he cared only for the choicest of the nobility."

"Among the various types of women whom he had adored despite his almost total lack of success, there was not a single girl of common birth who could attract this strong man of common birth. In matters of the heart he always sought for the refinements of breeding. But for this very reason he was soon to feel the aloofness of these classes, since princesses and countesses, out of both pride and reserve, distinguished between the man and his genius."



GOTHAM'S IMPORTANT MUSIC

*The Uncommon Case of the Provocative Mr. Horowitz,
as Demonstrated in Another Thrilling Recital—Mr.
Mengelberg Plays Some Old, Some New, and Some
Middle-Aged Music—Other Events*

By William Spier

Horowitzian Pianism

NO doubt remains in our mind (such as it is) that there is genius of one kind or another in Vladimir Horowitz. Another recital, his first of the current season, by the young Russian who had the country by the ears last year after what are technically known as Sensational European Triumphs, convinced us. The electrification that this glossy-haired gentleman wields thrilled an adoring Carnegie Hall gathering to pieces on the evening of November 2nd, and gave us personally the most palpable spinal treatment we have had out of a soloist's night in some time.

Mr. Horowitz is really an extraordinary person, however you look at it. Thinking people, who hear him, react in passionate extremes. They fall into camps and argue far into the night on street corners about it. To most of those in last week's audience, we believe, Mr. Horowitz appeared to be simply an exceptional virtuoso, created in the image of a somewhat inspired mechanical instrument. There is some excuse for such a belief, for Mr. Horowitz has been blessed, or cursed, with a diabolic pair of hands which forget their place every now and then. At such times the aforesaid manual extremities take it unerringly upon themselves to shout down whatever music may be in process of being made.

The fact, however, that Mr. Horowitz' offences along this line were very few as compared to those which were prominent in his previous performances, bears us out in contending that this young man is veering in the right direction after charting a dangerous course through Scylla, Charybdis, the Lorelei, and The Narrows. If he obeys his training rules from now on Mr. Horowitz will, we are confident, stamp his name in good sized letters on the well known annals of music. He has already made a provocative sensation of himself. Let us hope and trust that he will not be satisfied with this uncommon, but not unique, achievement.

Surely neither the program which Mr. Horowitz chose on Friday nor his unspoiled approach to its content could have been construed into any form of exhibitionism. Too, it cannot be denied that the finest music invariably inspired the most justly proportioned utterance in him. We have never before been privileged to hear the E Flat Minor and B Flat Minor Intermezzi of Brahms set forth with such pure emotional nobility. The climax of the former provided one of the major experiences of this time—a bit of sound and fury that signified a great deal. The incomparable E Flat Rhapsodie, likewise, had the benefit of a truly monumental conception from Mr. Horowitz; one which burned itself out before Brahms had finished his say, perhaps, but nevertheless a stunning gesture toward an ideal.

To us the characteristics that were apparent in these examples substantiated what we have held to be true of Mr. Horowitz from the very beginning. Far from being impervious to the so-called Message of Music, he *over-feels* it. The fiery essences of the art for which he was indubitably born move him uncontrollably and lead him into incoherence at times. At the same time, he remains always the pianist on a grand scale. His difficulties are not those of a miscast conductor, whose impatience

with the means at his command betrays him constantly into fits of impotent rage. Mr. Horowitz when he errs, does so from a preponderance of sensitivity and sincerity, and not because he is primarily interested in displaying his fingers.

Perhaps Mr. Horowitz needs a few more days a week with the wholesome sanity of the gentler Bach, and possibly the soothing tickings of a metronome would calm his turbulent spirit a little. But what Mr. Horowitz needs is nothing to what he already has. And we, for one, will be immensely interested in being on the spot almost any old time he feels like playing. *We* need the excitement.

Mr. Mengelberg Resumes

THERE was a time honored essay in the symphonic form and a brace of First Times on the program with which Mr. Willem Mengelberg resumed his sway over the Philharmonic-Symphony last Thursday evening, Nov. 1, before a Carnegie Hall subscription gathering which had bestowed an affectionate farewell for the nonce upon Mr. Walter Damrosch the week before. Something rather unusual happened at this affair, besides what was perhaps the finest conductorial job we have

heard Mr. Mengelberg do in years. Primary interest for us lay in the fact that neither Berlioz' Fantastic Symphony nor Mr. Simon Bucharoff's hitherto unperformed specimens were awarded the days imaginary laurel wreath. Last year's novelty, impersonated by the Hary Janos suite of Kodaly, walked—nay, ran off, with the honors!

As far as Mr. Mengelberg is concerned, as we have said, he deserves nothing but honors. He was in superb form and nothing that he touched failed to gain by the contact. Particularly was this true of the Kodaly bits, which, as you may remember, were introduced under his auspices last season. Increasingly admirable as music, this delectable suite was even more striking as material for a virtuoso performance. For the third time in as many weeks we allege that the Philharmonic has never before surpassed its current tonal seductiveness.

Hary Janos' excerpted self contributed no mean fraction toward the success of the whole. To us this zestful music seemed more like the Real Thing than it had before—and we were right pleased on the preceding occasion. It is likeable, easily palatable stuff, and superlatively well written. Though perhaps not of a heaven-storming intrinsic

quality, the invention that is manifest here makes itself felt by reason of its entire fitness in Kodaly's scheme. In effect this style resembles that of a more sophisticatedly subtle Verkaufte Braut, without—it is necessary to aver—the innate genius that animates Smetana's delicious masterpiece. The taste and humor of Hary Janos are admirable in a day when neither is an outstandingly true characteristic; the inner chuckles that are engendered by Hary's effortless personal victory over Napoleon and the genuine sentiment with which Kodaly treats of his hero's amorous episode are decidedly worth experiencing. Especially if Mr. Mengelberg is in charge.

Mr. Bucharoff's contributions—consisting of one tone poem called Reflections in the Water, another bearing the terse legend "Drunk," and some ballet music from his opera, Sakahra—revealed what practically everything orchestral reveals nowadays: a substantial, confident technic and a flair for neatly colored scoring. Neither so advanced in thought nor as natively distinguished as the Hary Janos music, these pieces did not gain by their juxtaposition with the latter. The dance movement was all Grieg to us, if we may say so. As to Mr. Bucharoff's excursion into inebriety . . . it wasn't, to be contemporarily descriptive, much of a jag.

Mr. Mengelberg disposed of these matters (whose creator, incidentally, is a Russian now dwelling in New York, with a couple of prize operas to his credit) in superior fashion. He did likewise for the gargantuan essay of Berlioz, which benefited materially by his enthusiastic approach.

Norma Returns

BELLINI'S Norma in which Rosa Ponselle created something of a sensation last year, has its first performance of this season on Wednesday, Nov. 7, at the Metropolitan with the same cast that was heard at the time of its revival. Miss Ponselle was again the Druid priestess who had sought illicitly the sacred mistletoe and in company with a Roman, at that! Marior Telva was Adalgisa; Giacomo Lauri-Volpi, Pollio; Fiordano Paltrinieri, his friend Flavio, Ezio Pinza, a sonorous and magnificent Arch Druid, and Minnie Egner, Clotilde. Tullio Serafin conducted, and Mr. Urban's New Mexico settings were still *en evidence*. Just where, on the European continent they manufacture sunlight of that red-ochre tint, would be interesting to know. That, however, is a minor point.

Miss Ponselle has grown amazingly into the difficult title role. Her singing may be taken for granted as being of uniform excellence and beauty. After a somewhat pallid start, once she was in stride, her singing left nothing whatever to be desired. It was an impressive and delightful performance.

The role of Adalgisa has been a difficult one to do anything with since 1831. She is cousin-germaine to Alfio. Miss Telva sang splendidly and in spite of inappropriate costumes looked well. She was in no sense dwarfed in artistic stature by the might of Miss Ponselle's performance.

Mr. Lauri-Volpi did all that could be done with another thankless role.

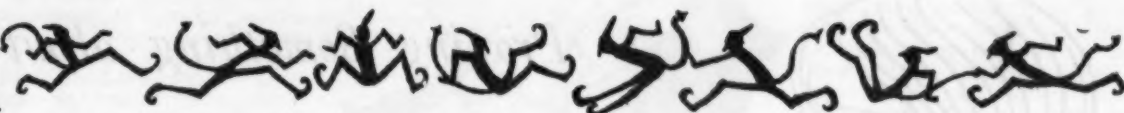
(Continued on page 31)



Rosa Low, soprano—a Guild Theatre recitalist on the evening of Nov. 11.



MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

It had been in the wind for some time. But now it has leaked out with something like the stamp of authority that Artur Bodanzky will resign his post at the Metropolitan at the end of this season.

"With deep regret," said Mr. Gatti. "With a heavy heart," Mr. Bodanzky answered. Mr. Kahn had his word, too, but there are many mourners whose names will never go into print. It is not the time for an obituary. Mr. Bodanzky's work will go on in New York. Nor is it time to reckon the account of his stewardship. After all, "Jonny" is still to come and it should enter into the chronicle somewhere.

At the end of the season there will be dinners and testimonials and bronze plaques, but long before there will be a sadness in the hearts of many a layman who will never consider following Bodanzky to the sacred threshold of the Friends of Music. To many such opera-goers Bodanzky has been a great personality. Many have chosen their seats far down in the orchestra circle to watch him rather than the singers. Many have had excitement seeing him there in the pit, his satyr's head tipped back, his left hand undulating to the music, his baton pointing the way; or flying forward almost out of his starched shirt to hiss his players quiet, or making mouths at the chorus or beckoning in a horn.

The Metropolitan promises a Joseph Rosenstock from the State Theatre at Wiesbaden. Who is this Joseph Rosenstock? Will he keep the Wagner fires burning? Will orchestra circle subscribers petition to be moved back now and transfer their allegiance to the singers?

The Magnificent Singer

LET sleazy singers who lead hot-house existences look well within themselves these days and take another lesson in fortitude from Mme. Schumann Heink. That magnificent person gave a Golden Jubilee Tour two seasons ago, followed it up by a Farewell Tour last year of sixty concerts. But not with sixty concerts could she satisfy the number of singers who would hear her just once more before she retires. The tour continues. There are fifty concerts already booked for this year. Then she resumes her master's class in Kansas City. Then she will settle herself—if it is possible for so vital a person to settle—to teaching. There have been all manner of farewell tours. Many have lost their savor by repetition. To Schumann Heink, so far as all records show, goes the honor of the longest, the most widely acclaimed.

Applying the Big Stick

PHILADELPHIA audiences were allowed considerable latitude when Conductor Leopold Stokowski was away. For a year they could be like other concert-goers, arrive whenever they pleased and as noisily, shuffle through their programs when they were the least bit bored, cough when it suited their larynges. Conductor Stokowski returned this fall and there was a change for the better. Recently they backslid a bit. A goodly number came late, clattered down the aisles,

banged down their seats. Now Stokowski in no way resembles the martyred parent. When things fail to please him he does not hesitate to speak and speak he did last week, to the effect that he could not endure such distracting noises, that he and his men had worked hard all the week to prepare the program, that the noise prevented his giving his best and that it would have to be his best or nothing at all.

The children were instantly contrite. They had not meant it. They would do better. And Stokowski began his concert again. But the ushers had mistaken the pause for the end of the number and more stragglers were admitted with more clatter. It was too much for Stokowski. He sprang down off his dais and off stage. A friend who is also an old subscriber at the Academy reports that it was an exceedingly painful moment. Philadelphia adores its blonde conductor. She lost him last year. She has him for only half a season now . . . They sat still as mice until he came back and began his concert for a third time. The next concert I am told showed a marked improvement.

Now the question arises who will speak to our Manhattan audiences. It comes up every year at about the time the opera is beginning for at Carnegie the late-comers at least are kept in the back of the hall until the number is over. But at L'Amore recently and at Tannhauser a traffic cop was needed to take care of the crowds who came late and expected to be seated at once. They spoiled Archibaldo's narrative in L'Amore, the Venusberg music in Tannhauser. Were you seated near the back there was certainly the stout lady who hissed "There's three steps there Mama." If you were on the aisle there were those who chose the rush method rather than pause to let you get your own weight on your feet.

Had I not been an old man and little given to public speaking I should have said a few words myself when one dowager landed on a certain sorry foot that happened to be mine. Instead I wait until now to raise my voice in lamentation. Is there no one at the Metropolitan who will take upon himself the powers of a Stokowski? No one to protect the handful of us who try to be punctual? No one with authority?

When Children Dance

INTERESTING indeed are the returns from the first Damrosch radio concert. A hundred thousand schools east of the Rockies had had radios installed. Two hundred thousand children in Greater New York alone listened to the lecture on My Musical Family and heard it all illustrated by an excellent sixty-piece orchestra. And according to the many letters and telegrams received by Dr. Damrosch and the National Broadcasting Company, the reaction of the children everywhere was one of the greatest enthusiasm.

The George D. Prentiss School in Louisville wired that kindergarten pupils arose spontaneously and danced through Mendelssohn's Spring Song. Nashville, Pittsburgh, and St. Louis reported reception in every school. Cleveland complained because the network does not include it, begged for some rearrangement that its children might also attend the new "university of the air."

For some years now our boast has been that we have the best in music right here in the United States. At the same time we have had to admit that our laymen are not yet educated to appreciate that best. Only in the larger cities have there existed any considerable opportunities for a sound musical education, and by that I mean education in musical understanding and appreciation. The average American adult brought up in the average American town has small notion of what it is all about. Music in the public schools, he remembers too often as a rather painful hour or half hour that came once a week in the person of a thin-lipped tyrant with a pitch pipe. There were do-re-mi's and occasional patriotic songs to be learned for visitors' days. Music was rarely attractive.

Happily the situation is not so dark today. It has become almost bromidic to comment on the lightning progress of musical education. Children today are taught that music is something for them to enjoy. If they have any talent, there are choruses for them and orchestras. If there is no talent, the door need no longer be shut against them. They can be made to understand, to appreciate. More and more is it coming to be realized that they make up the public of the morrow, without whose interest and support little can be accomplished. It is for these untalented ones, particularly, it seems to me, that Dr. Damrosch is making this great experiment. Some years will have to pass before even an approximate estimate can be made of the benefit. The program is immense as it has been drawn up in advance. Whether or not it proves to be the most significant factor of our time in the development of a national musical appreciation will be a matter for historians to decide fifty years hence. Certainly it is the business of us all to give Mr. Damrosch every encouragement. Here is a cup overflowing from

Your

The indomitable Schumann Heink continues her farewell tour.



Mephisto

London Sees the Season —and RAVEL

Proving Something about Lion-Hunting

Article and Sketches by Leigh Henry



The lady from Soho sees Ravel — so delicate and ethereal, dearie.

LONDON, Oct. 26.—Following a preliminary barrage which swept the concert halls, the main body of music makers launched its attack on public strongholds. The methods of the first storming parties are characterized by the employment of many novel devices. Here and there the die-hard brigade puts up a determined fight, but those watching the manoeuvres can see that they are hardly pressed. On the other hand, it remains to be seen whether, having occupied strategic points, the moderns can consolidate their positions and establish themselves permanently in possession of public sympathies.

The British Broadcasting Corporation launched its 1928-29 series of National Symphony Concerts, in Queen's Hall. The occasion constituted the "public gesture" marking the rapprochement between Sir Thomas Beecham, who conducted, and the Corporation. There was consequently a certain electricity in the air, which permeated the audience.

Seldom has Beecham attained such a diverse intimacy and dramatic power of direction. The honors of the program lay all with the moderns, even though these were not the most easily understood or the most forthright in expression. This observation stands in face of the entrancing effect of the suite from the Handel music arranged by Beecham for Diaghileff's production of the masque ballet, *The Gods go a-begging*.

Here, without materially altering the musical context, Beecham has illumined Handel in a modern light, underlining the poetic qualities of the music,—as notably in one exquisite slow movement,—much as an inspired annotator might bring out some subtlety of thought in an old text, which an antique manner might otherwise obscure. Where one detects actual modernities of orchestral amplification, one feels these are precisely such as the characteristic bent of Handel's mind would have dictated, had he lived until our own time.

Reaching the Apex

Charming though this suite proved, it was not the apex of the program. That was reached with the exquisite rhapsody, *Brigg Fair*, of Frederic Delius. Here is music which seems to have emerged directly from that dewy coolness "When we are conscious of the secret dawn, amid the darkness that we feel is green." *Brigg Fair*, with its naive folk song main theme, its luscious

and radiating orchestration, its delicate, virginally fresh atmosphere, stands besides such things as Verlaine's *La Bonne Chanson* in its expression of the mingled ecstasy of subtle imagery and the young lover's first emotional exaltation.

Beecham has long been the devoted apostle of Delius's music,—and the performance of *Brigg Fair* proved that his taste and sympathy are equalled by his insight into the reflective beauty of the moods presented in the work.

Berners' Satire

On the other side of expression stood the other outstanding item, the *Fugue in C minor* of Lord Berners. If it be iconoclasm to satirize the idiosyncrasies of convention, then here Berners is an iconoclast. What makes the work strike home, irresistibly, however, is the rollicking sense of fun which it incorporates. Only fine musicianship could have evolved so perfect a parody of the type of theme before which every one of the organ-lofty would profoundly bow as typical of fugal respectability. Such satire is of the more intellectual type; but as the work proceeds, one is delighted by the witty perception displayed in rhythmic quips with which the score bristles. Even the sentimentally conventional could not resist the brilliance of this romping music, and it was enthusiastically received. The remainder of the program comprises the *Kleine Nachtmusik* of Mozart, and the *Schumann E flat major* symphony.

Beecham's Feat

Beecham figured at the baton desk—though, as now his general rule, without baton,—at the first of the London Symphony Orchestra series. Here, again Delius contributed the outstanding item, the *North Country Sketches*. Parts are existent only in manuscript and Beecham, conducting without a score and with such parts available only ten days previously, gave an exhibition of memory and directive capacity that was the more remarkable since it is thirteen years since he last led the work. The last number was omitted, but the remaining three were played with a subtlety which equalled the rendition of *Brigg Fair*. More, for the mood of the *North Country Sketches* covers a wider range.

Though here and there a little rugged, the Handel concerto grosso in G went with a fine verve, the dignity of deportment being preserved at the same time. The dramatic Royal Hunt and Storm from Berlioz's *Trojans* gave opportunity for dynamic effect and fire, and secured Beecham an ovation. In the absence through illness of Szigeti, Mozart's violin concerto in D had an adequate soloist in Yelly d'Aranyi.

Modern Chamber Music

Modernity has been the main trait of chamber music concerts. At the Con-

temporary Music Center we have had a *Little Suite* by Lennox Berkeley, for oboe and 'cello, an apt enough balance between a strangely assorted couple, with few signs of any cause for a suit on grounds of incompatibility of temperament. Contrapuntally the work is sound, though not highly original. If this Suite has any failing, it is that of over glibness. It is, in short, the polite small-talk of music.

Beside this Frederic Austin's rich and thoughtful manuscript *Sonata* for 'cello and piano proved appealing. It has a fine breadth of plan and especially, in the slow movement, rises to a moving plane of serene beauty. Throughout it is the work of a fastidious musician. John Ireland's *Sonatina* for piano completed the program, another chattersome work of the mannered type. There is a selfconscious jauntiness in the gait of the finale which is uncomfortably mingled with inapposite tone, suggesting the offspring of an unhappy marriage between the Brahms and Debussy families. It is the music of a professional music maker, as distinct from that less self-conscious mood in which much inspired music has been created.

A Comprehensive Survey

The second of the contemporary chamber music concerts of the British Broadcasting Corporation at the Arts Theatre Club gave us a fairly comprehensive survey of certain provinces of contemporary musical Germany.

True, the program was ushered in by the Quintet for oboe and strings by Arthur Bliss. Curiously dual in mood, Bliss here continues the line of personal feeling already sensed in his *Rhapsody* for soprano, tenor, flute, cor anglais, contrabass and string quartet.

The Quintet is less aloof than the type of work which Bliss has created in the orchestral Hymn to Apollo and the Chinese songs, and less acrid than some of his more mordant music. There is a lurking hint of Bliss the jester in the finale; but the slow movement is more definitely poetic. Unfortunately, Bliss still seems to lack some capacity for expansiveness when it comes to intimacy. He has a rare gift for evoking the magical, but in more human subtleties he is still somewhat spiritually tongue-tied.

Die Wacht am Rhein

Works by Hindemith, Arnold Schönberg and Anton von Webern completed the program. "The more this changes the more it is the same" can well be applied to German music today. None are more voluble in affirming their progress than contemporary German musicians. None produce more manuals, treatises and essays to prove their point; none consistently adhere in spirit more to preceding models. This was proved again by the seren-

ades, a little cantata in three parts, (as the program had it), for soprano, oboe, viola and 'cello, to texts by various modern German poets, by Hindemith, performed by Margot Hinnenberg-LeFebvre, Leon Goossens, Eugen Lehner and Benar Heifetz.

This new child of the German genius may have been born further North and have the advantages of a mother from abroad and a cosmopolitan schooling, but it seals its personal confessions with the signet of Bayreuth. Nothing could be further from the nature of chamber music than this series of almost neurasthenically strained passion-pictures. Here we have the megalomania of Parsifal in small, though the vocabulary be different. There is a persistent striving after profundity of feeling. This said, the work has its points of interest and invention. Throughout, however, one is aware of more ingenuity than imagination in the finer sense.

The Schönberg work, the second quartet, with soprano solo, has more



A peer of the realm sees Ravel . . . really so vivacious!

real individuality, if its medium is less definitely directed toward improving by a personal style. Here again, however, granted its many moments of beauty and poetic impulse much of the music hovers between the tentativeness of the final Beethoven quartets and the hybrid histrionics, compounded of vague metaphysics, of Wagnerian music drama, to which the vocal idiom of the work adds emphasis. There is a typically poignant and typically Hebraic melodic vein; but, for the main part, the quar-

tet which emerges adds nothing emotionally to things already expressed.

With Schönberg, music continues along the route of Teutonic romanticism, with the old paraphernalia of the horrific superseded by the musical equivalents of pain-emotions and eroto-emotional complexes in the true Freudian vein.

Paderewski's Return

The reappearance of Paderewski at Queen's Hall evoked immense enthusiasm. There is the real grand manner without grandiosity in his playing. Commencing, typically, somewhat coldly, he gradually warmed up to an appealing intimacy and thence to scintillation.

Featuring Ravel

Maurice Ravel has been featured in current programs. *Le Tombeau de Couperin* was played, with distinction and subtle insight, by Pauline Danforth, a young American pianist of individuality and power, at her Wigmore Hall recital. This event included a delightful couple of Scarlatti sonatas, deliciously rendered, and a strong, though somewhat magisterial rendition, of the Franck Prelude, Choral and Fugue, in addition to a rather inflexible performance of Schumann's Symphonic Studies.

At Bournemouth

Ravel also figured with his exquisite Mother Goose suite at the first of the Bournemouth Municipal Symphony concerts under Sir Dan Godfrey (winter series), given with fine subtlety. The program also brought Vaughan Williams' Pastoral symphony, Elgar's Cockaigne overture and the Berlioz Royal Hunt and Storm. The last-named is having quite a run since Sir Hamilton Harty revived the great French romantic's music. A Haydn concerto for cello and orchestra completed the program, a discriminate soloist being James Alsop.

The week's program at the Winter Gardens, — where the Municipal Symphony Orchestra probably played for the last time, as the new concert hall is now completed, — brought the return of the little Teatro delle Piccole Maschere, ingenious marionettes under the direction of Ottorino Gorno.



The lady of the upper classes . . .
He must look simply RAVISH-
ING IN ROBES.

Liverpool's major concerts have been led by the Liverpool Philharmonic Society. The opening program, under Coates, presented a modern number in the March and Scherzo from Serge Prokofiev's Love for Three Oranges, a work which Coates conducts with a maximum of his characteristic brilliance. The Hans Andersen of Russian music, Liadoff, figured with his

Eight Russian Folk Songs. An excellent vocalist was Gota Ljungberg.

One cannot review the London week without special mention of Hortense Houghton's recital at Wigmore Hall, notable for an intrepid and sensitively selected program. It comprised works by Satie, a revival of the fine Delius Nietzsche songs, a first London performance of Bloch's moving *Herbstgedichte* (Landstreicherin), Ravel's Chanson espagnole, Prokofiev's electrifying Incantation to fire and water, La Vie Anterieure of Duparc, Le Rideau, (Le Jouer de Viole) Laparra, songs by Bliss (The Mad Woman of Punnetts Town and Sea Love) the first performance in manuscript of Rich or Poor and two lovely songs by Szymanovsky and Tansman.

A notable violinist is Maude Gold, a young player who distinguished herself at the recent Royal National Eisteddfod and who gave an excellent Bach and Mozart and de Falla's Danse espagnole, arranged by Kreisler. Her one failing is an exaggeration of movement Last Song. All were rendered with fine musicianship.

LONDON, Oct. 31.—Maurice Ravel has received the honorary degree of doctor of music from the University of Oxford. After the ceremony a concert of his works was given in the Sheldonian Theatre, the composer participating.

General ceremonial has attended Ravel's visit. At the Royal College of Music he was the guest of honor of Sir Hugh Allen, director, at luncheon. Following luncheon, the college orchestra, conducted by Adrian C. Boult, gave a performance of Daphnis and Chloe, Ravel's outstanding contribution to Diaghileff's series of Russian Ballet creations.

Ceremonial state necessarily attended the more official events. There was, moreover, an air of something almost ritualistic in the demeanor of the audience at the Ravel concert the same evening, the first of the Gordon Bryan series of chamber programs in Aeolian Hall, when the composer appeared to accompany a group of songs. These changed from the early Flute enchantee of the Sheherazade set, with Slater as flautist, to the Epigrams of Clement Marot, deliciously sung by Odette de Foras.

Ravel also participated with the same singer and flautist in the first public British performance of Chansons Madecasses, which one had heard at an evening given by Mrs. Frederick Shurtleff Coolidge at the American Women's Club. An exacting work for the singer, Odette de Foras achieved a tour de force.

The haunting nostalgia, the primitive passion of the music is something unusual with Ravel; but here he achieves a happy union of his earlier voluptuousness with his later leaning towards more hard hewn rhythm and stark form. May Mukle, 'cellist, joined in this admirable rendition.

Ravel left the stage to Gordon Bryan for an excellent performance of the Toccata from the suite, *Le Tombeau de Couperin*, as piano solo. Bryan announced that owing to the great demand for seats, many had been unable to attend who desired to do so, and that he had persuaded Ravel to appear in an identical program in January. The program was launched with the Trio in A minor for piano, violin and cello, Frederick Holding playing the second instrument. Holding later joined the composer in the recent Sonata for violin and piano, with which the program concluded.

The Introduction and Allegro for harp, with string quartet, flute and clarinet, which stood midway in the program, was admirably rendered by



The Oxford Man sees Ravel . . .
and all that sort of thing,
doutcher know!

Gwendolen Mason, Frederick Holding, Orrea Pernel, Rebecca Clarke, May Mukle, Joseph Slater, and Ralph Clarke. Ravel conducted, but one cannot say that he contributed distinction to the performance. Frankly, he is a thoroughly uncomfortable leader. His self-conscious attempt to dispense with mannerism constitutes, paradoxically, a mannerism of irritating kind. A baton about the size of an ordinary pencil, held in pedantically pointed fingers which move in quick, jerky gestures, a rigid diagram described in almost bur-

lesque marionette lines,—these all tended to produce, not the effect of precision aimed at, but a finicky action which seriously mitigated against the music until one closed one's eyes.

Social Honors

The Oxford gesture to Ravel immediately gave him an eminence, for certain types of English society, which the mere matter of his music would never have induced them to concede. Nowhere have such gatherings been more charming than at the home of Mme. Alvar, hostess to most visiting leaders of contemporary continental music, and a talented singer to whom de Falla, Malipiero, Goossens and many more have dedicated notable works.

At Mme. Alvar's intimate evening for Ravel this week one met the composer in gay mood, mingling with friends such as Dunton Green, Felix White, and Baraldi. Others present were Cyril Scott, Yura Guller, Arnold Bennett, Gordon Bryan, and Odette de Foras. Ravel gave us an extract from *Le Tombeau de Couperin*, frankly a little intransigent as regards formal line under such intimacy; joined Gordon Bryan in playing the Mother Goose suite on two pianos.

RADIO WINNERS

St. Louis.—From twenty boys and girls, eliminated from eighty entrants in the Atwater Kent radio contest, the judges at the annual radio show selected Pauline Bug and Emerson Brown to represent St. Louis in the district audition over KMOX, St. Louis. Miss Bug is a pupil of Eugenia Getner. Mr. Brown, a member of the Mel-Harmonic Club, has been taught only by his grandmother, Rosalie Balmer Smith. Mrs. Frederick Nussbaum conducted the eliminations and had charge of the local audition.

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Browsing Through Some Engagement Books

Carl Friedberg, German pianist, has been engaged for two recitals in Westfield, N. J. under the auspices of the Music Club, Jan. 18. In the afternoon, he will play a program for the young people, and in the evening another for the adults. Prior to this appearance, Mr. Friedberg will have visited California for a number of engagements, stopping en route for recitals at Chicago and Joplin, Mo. His Boston recital is set for Nov. 20. Since his arrival ten days ago, he has been forming his classes at the Juilliard Foundation School of Music.

Mieczyslaw Münz, pianist, returned to America on the Paris for his seventh consecutive season in this country. He is accompanied by his wife, formerly Aniela Mlynarski. She is the daughter of Emil Mlynarski, director of the State Opera House of Warsaw. The marriage took place in August. In Europe Mr. Münz fulfilled bookings in Krakow, with the Warsaw Philharmonic Orchestra, in Posen, in Kattowitz for the Polish Radio Corporation, and in Wilna. He was engaged to make records for the German Gramophone Company of Berlin, and opened a cycle of recitals in Budapest. He also appeared as soloist with the Conservatoire Orchestra in Paris. Mr. Münz is booked for a New York appearance on March 8.

Hans Kindler, Dutch 'cellist, spent October on tour in England. He will be in America until Feb. 1, and is booked for twenty-five concerts. From Feb. 17 to March 17 Mr. Kindler will give twenty recitals in Holland. From April 1 to April 12 he will tour Italy. The summer of 1929 will find him in the orient.

Nevada Van der Veer will appear as soloist with the Hartford, Conn., Oratorio Society, Dec. 2. She will sing an aria with orchestra and a group of songs with piano. Among the engagements for the contralto this season are ones as soloist with the Philadelphia Orchestra, with the New York Oratorio Society and recitals.

Joseph C. McNally, in charge of the thrift department of Chatham Phenix National Bank & Trust Company at the main office in New York, was announced to give a tenor recital in the Bergen Lyceum, Jersey City, Oct. 25, assisted by Nicola Thomas, violinist, and Beatrice Eaton, mezzo-soprano. Mr. McNally studied for several years under the direction of Remo Taverna. He is tenor soloist of St. John's Church, Jersey City and is also soloist of the Columbia Choral Society.

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Carl Friedberg and his gifted protégée, Huddie Johnson (standing). Seated is Huddie's younger sister, Helen, also a student of Mr. Friedberg.

Ethelynde Smith, soprano, has added two engagements to her coast to coast tour. These are Clifton College, Clifton, Tex., Dec. 5, and Prescott, Ariz., Dec. 10.

The Russian Symphonic Choir will make its first New York appearance of the season at the Washington Irving High School, Dec. 14. The Choir will present a new program, including an arrangement of excerpts from Schubert's unfinished symphony.

Fred Patton, Metropolitan baritone, has been engaged for the May Cincinnati Biennial Festival. The roles allotted to him, are Wotan in Die Walküre, the baritone part in the Sea Symphony, by Vaughan Williams, and the High Priest in Samson and Delilah.

Mr. Patton first appeared at the 1925 Festival and was re-engaged for the 1927 Festival. In the interim he appeared with the Festival Chorus in Messiah. He was also engaged for the Cincinnati Zoo Opera Company, where he has appeared for four consecutive summers since 1925 in a wide range of leading roles. Mr. Patton has sung in seventy-six performances in Cincinnati in three years.

Alton Jones, pianist, gave his first recital of the season in Omaha, Neb., following this appearance with recitals in Council Bluffs, Iowa, and Des Moines, Iowa. His next New York recital will be at Town Hall in February.

William Simmons, baritone, has been engaged to appear with the Choral Club of Cranford, N. J., Dec. 4, and will be heard as soloist with the Woman's Choral Club of Elizabeth, N. J.,

on Jan. 13. Following this latter appearance, Mr. Simmons will leave for appearances on the Pacific Coast.

Dudley Buck, teacher of singing, has returned to New York. His pupils are fulfilling many engagements. Marie Morrissey, contralto, is booked for appearances in Chicago, and in New York in December. Marie Bard, is engaged as contralto soloist in the Madison Avenue Presbyterian Church, New York. She spent August in Ohio and West Virginia, where she gave a number of concerts. Frank Munn, tenor, widely known by radio audiences, has received many congratulations for his work as Paul Oliver in the Palm Olive hour.

The Flonzaley Quartet's schedule includes over 100 concerts. The itinerary will include the members' eighth visit to the Pacific Coast. Their twenty-fifth anniversary tour is definitely advertised as also their farewell.

Edwin and Jewel Bethany Hughes, giving two-piano recitals, have been engaged for the Scranton Music Course sponsored by the Community Concerts.

Helen Stanley will sing in both opera and concert this season. As guest artist with the Philadelphia Civic Opera Company, she will have four appearances, singing the leading soprano rôles in Die Meistersinger, Tannhäuser, Butterfly, and Die Walküre. Miss Stanley will also appear in Philadelphia with the Orchestra in the three performances of Beethoven's Ninth Symphony the latter part of December under the direction of Ossip Gabrilowitsch.

Merle Alcock, contralto, has been cast for an important part in the American première of Respighi's La Campana Sommersa at the Metropolitan Opera House.

Susan Metcalfe Casals, who has not been heard in New York in several seasons, will give a song recital in Town Hall, Tuesday evening, Dec. 11, and will include in her program several new Spanish songs.

Alexander Kipnis, Russian bass of the Chicago Civic Opera Company, will be heard in two New York performances with the Friends of Music Society in February.

Willem Durieux, cellist, has been engaged for a concert at the Conventary Collegiate Institute, Hackensack, N. J. on April 5.

Marie Sidenius Zendt, soprano, will make her annual tour to the Pacific coast following her successful Chicago recital at the Playhouse on Oct. 14. Beginning Dec. 15, Mrs. Zendt will be heard in recital appearances at Los Angeles, Seattle, Portland, Denver, San Francisco, Tucson, Phoenix and other Western cities. The tour will consume three months time.

Kathryne Ross, soprano, has been engaged to sing with the Providence University Glee Club, under the direction of Berrick Schloss.

Jeannette Vreeland will be on a southern concert tour, in January, that will take her as far south as Montevallo, Ala., where she performs on Jan. 26. The latest engagement to be booked for the soprano on this itinerary is Rock Hill, S. C., where she is to sing, Jan. 4. Prior to the start of her tour, Miss Vreeland will give a concert in Asbury Park, N. J., Jan. 11.

Margaret Matzenauer, Metropolitan Opera contralto, has returned to New York after a successful tour covering Nashville, Louisville, Buffalo and Toronto.

Ethyl Hayden, soprano, has been booked for a recital at Coker College, Hartsville, S. C.

The Roth Quartet was announced to play its final engagement at the Library of Congress, Washington, Oct. 30, sailing Nov. 3. They return for another tour next October.

Tudor Davies, tenor, is recovering from an automobile accident in London. He returns to America in January.

Viola Silva, contralto, has been engaged for Beethoven's Ninth Symphony, St. Louis, Dec. 21-22.

Willy Meier-Pauselius, European guitarist, will make his American debut, Nov. 19, with the Beethoven Society, New York, at the Schubert centenary concert which will feature the Schubert quartet for guitar, flute, viola and cello—a work unknown in this country.

Lucie Caffaret, French pianist, who made her American debut last season, returned to this country on the Paris to appear with the Philadelphia Orchestra in a first performance of a new concerto by Roussel. She will give a New York recital at Town Hall, Nov. 26.

Harold Berkley, violinist, is a new faculty member of the David Mannes Music School, New York.

Names and What Their Owners Are Doing

Karl Jörn, tenor, has been engaged by the New York College of Music as instructor for the season of 1928-29. Beginning Nov. 19, he will deliver a number of free lectures at this institution. The lectures will deal with the art of singing, with particular attention to tone production, breathing, head and chest tones.

Mr. Jörn returned to America, recently, after a concert and opera tour in Russia, Finland, and South America. Immediately preceding the war, Mr. Jörn was with the Metropolitan Opera Company, singing the rôles of Parsifal, Walther in Die Meistersinger Tannhauser, Siegfried and Faust.

Rozsi Varady, Hungarian cellist, entertained the Koth Quartet at a reception given Nov. 2 in the Willy Pogany period rooms of the Park Central, New York, previous to their departure of the quartet on the Paris for Budapest. Imre Weisschous, Hungarian pianist, played numbers by Kodaly and Bartok, and Sigrid Nilssen of the Philadelphia Civic Opera Company, sang. Among the guests were Marguerite D'Alvarez, Mr. and Mrs. Walter Damrosch, Polly Damrosch, Mr. and Mrs. Robert Law, Jr., Mr. and Mrs. Philip Mayer of Cleveland, Baroness Hatvany, Duchess de Richelieu, Mr. and Mrs. Arthur Hadley, Mr. and Mrs. Arthur Learned, Mrs. William Hoyt, Charles D. Isaacson, Marie Miller, Mr. and Mrs. Artur Bodanzky, Prince and Princess Matchebelli, John Hayes Hammond Jr., and Mr. and Mrs. St. John Ervine.

The New York String Quartet's recent bookings include appearances in Duluth, Minn., March 12 (re-engagement); Cedar Rapids, Iowa, Feb. 28; and Bryn Mawr, Pa., on Dec. 12 (re-engagement). The Bryn Mawr program will include a quintet with Horace Alwyne, pianist and director of the music department.

Paul Althouse will sing the following rôles at the Cincinnati Biennial Festival next May: the tenor part in Mendelssohn's St. Paul; Samson in Samson and Delilah, and Siegmund in Die Walküre.

Roland Hayes returned to the United States on the Ile de France on Oct. 16. He was announced to open his fifth tour of America in Toledo, Nov. 5. Other important bookings were: Boston, Nov. 11, and New York, Nov. 15. Mr. Hayes itinerary for November and December will include a number of middle western cities in addition to his New England appearances. In the New Year, he will again travel through the west, and journey south as far as Florida, in which state he will appear for the first time. He will also visit Canada. March and April are reserved for his usual visit to the Pacific Coast.

Inez Barbour, soprano, will appear in a New York recital at the Town Hall on Thursday afternoon, Nov. 22, with Richard Hageman at the piano for a program ranging from Handel and Bach to a group by Henry Hadley. In between, Miss Barbour sings a group of modern German lieder and a modern French group.

Elsa Alsen has been engaged by the Pennsylvania Grand Opera Company, Francesco Pelosi, director general, for a performance of Tristan und Isolde in German to be given in Philadelphia, May 1.

Edwin Orlando Swain, baritone, was scheduled for appearances in Indianapolis, Nov. 9, and Muncie, Ind., Nov. 12. Other bookings include Portsmouth, Va., Nov. 20 and Salisbury, Md., Nov. 22.

Ralph Wolfe, a young Virginian pianist who received most of his musical education in Europe, will make his New York debut in recital at Town Hall, Saturday afternoon, Nov. 24.

The Zilberts Choral Society, under the direction of Zavel Zilberts, met recently in Steinway Hall, New York, and sang several of Mr. Zilberts' compositions, among which was Havdolah.

Charles Naegele, American pianist, was given an ovation by the Schubert Club of Stamford, Conn., when he played there Oct. 24, presenting a program ranging from Bach to Debussy.

Claude Warford has returned from Paris and begun his New York season. Warford pupils are engaged as follows: Allan Jones, tenor, three appearances with the New York Philharmonic; William Hain, tenor, a year's contract with the National Broadcasting Company; Joseph Kayser, baritone, appearing in Milwaukee and Chicago; Florence Otis, soprano, booked for a mid-western tour; Janet Adamson, soprano, giving concerts in Richmond, Va., and

ciety will also appear on Jan. 18 in the People's Symphony course at the Washington Irving High School, New York.

The Art Forum held its second musical intine, Oct. 21, in its New York studios. Mme Bell Ranske states the organization is a sort of clearing house and meeting place for musicians and artists where they can present their wares and engage in discussion of their merits after presentation. She also hopes it will lead to engagements for the artists. The artists appearing on this occasion included Clare Ross and Louise MacPherson, who played two-piano pieces by Debussy, Arensky, Chabrier, Bizet, and the Blue Danube Waltz by Strauss-Evler-Chasins with excellent taste and ensemble. They did not use any score. Both studied in America with Buhlig and Hutcheson and have concertized in Europe and the United States. Oliver Stewart, tenor, sang arias from La Bohème, La Perdita, and Manon, disclosing considerable advance in his art and voice since he left for study in Europe nearly two years ago. A large audience was present.

Frances Pelton-Jones, harpsichordist, who for several years past, has given a series of intimate recitals at the Plaza Hotel, New York, will again present some classical programs this season. She will introduce several novelties by German and French composers of the eighteenth century. Mme. Pelton-Jones, will, as usual, have the assistance of local artists. The series will take place in January.

Arthur Kraft, tenor, has signed contracts to appear in Salem, Lynn, Gloucester and Medford, Mass., early in December. He will sing a group of solos and in Hiawatha's Wedding Feast at each performance.

Anton Civoru's vocal pupils will give a recital in Carnegie Chamber Music Hall, New York, on Sunday evening, Nov. 22.

Zavel Zilberts, composer and conductor, is having his compositions, Die Chanuke Licht (Chanuke Song), and a prayer, Adon Olom, published by the Block Publishing Company.

Yelly d'Aranyi, Hungarian violinist, will have an extensive American tour upon her arrival after the holidays. Her first appearance this season is set for Jan. 15 at Springfield, Mass., playing the Beethoven concerto. Jan. 18-19 finds her soloist with the Cincinnati Symphony Orchestra. On Feb. 15-16, she will present (for the first time in this country) Vaughan Williams' new concerto with the Chicago Symphony Orchestra.



OTTORINO RESPIGHI

With his composition class at Santa Cecilia, Rome. Mr. Respighi returns here this season for his third American tour after a season's absence, appearing as soloist at the premiere of his "Toccata" with the Philharmonic-Symphony in November and later in the season with the Chicago and Cleveland Orchestras. Mr. Respighi will be in New York for the premiere of his opera, "The Sunken Bell" at the Metropolitan.

Marie Montana, lyric soprano, a National Music League artist, has completed a fall concert tour which started at Butte, Mont., and ended with a return engagement in Oakland, Cal., at Mills college. Other engagements included Seattle, Washington, Santa Maria, Pasa Robles, Ventura, Santa Barbara, Fontana, Redlands and Los Angeles.

Grace Divine, young mezzo-soprano booked by the Metropolitan Opera, will sing the dual rôles of Martha and Siebel in the production of Faust to be given by the Syracuse University Chorus in Crouse College Hall, Syracuse, Dec. 13. Faust will be produced in English under the direction of Howard Lyman. Miss Divine has sung both her Faust rôles in Italian and in French with the San Carlo Opera Company, and they have been assigned to her in French for the Metropolitan season.

The University Glee Club of Brooklyn, as a preface to the concert-dances it is to hold on Jan. 29 and April 30, will give a musicale and tea on Sunday afternoon, Nov. 18. This is to be held in the old University Club, and will be sponsored by the women's committee. It is expected Porter Steele will play, and that the University Glee Club Quartet will sing. Presiding at the tea table will be Meses. William J. Baldwin, Jr., Clinton H. Hoard, George H. Gartlan, Harry Sheehy and Louis F. Singleton.

Philadelphia before returning to France to fulfill operatic engagements.

The New York String Quartet, in addition to its own concerts in New York and throughout the country, will appear for the fifth consecutive season in all the concerts of the New York Chamber Music Society, of which Carolyn Beebe is director. Included are five concerts at the Plaza Hotel, given on the third Sunday of each month, beginning Nov. 18. The So-

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ST. LOUIS, NOV. 7.—AN audited report of the Municipal Opera shows that 530,778 persons bought admission to the summer performances. The deficit is now seen to be \$3,412, instead of \$6,000 or \$7,000, as was first expected. Expenditure exceeded the budget by \$1,057. Performances listed for one entire week of the twelve were cancelled on account of inclement weather.

HARTFORD, CONN.—Faculty members of the Hartford School of Music gave a concert Sunday afternoon at the Morgan Memorial.

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GIVES LECTURES



Baron Max de Schauensee

A COURSE of twelve Monday morning opera lectures is being given in Philadelphia by Baron Max de Schauensee, a tenor of the Pennsylvania Grand Opera Company. The subject of each lecture is the opera to be given by the local opera company on the following evening.

Aida, Kovantchina, and Madame Butterfly have been discussed in Baron de Schauensee's lectures of the past month. Pagliacci, Verbum Nobile, Carmen, Andrea Chenier, Tosca, A Masked Ball, Demon, Cavalleria Rusticana, Le Coq d'Or, La Forza del Destino, and Tristan and Isolde are to be given in the course of the season.

Baron de Schauensee, who made his debut in Moussorskys's Kovantchina, last year, in Philadelphia, was born in Rome. His father was Swiss, his mother, American. He spent his early years travelling in Europe.

EGYPTIAN HELEN

(Continued from page 8)

Mme. Jeritza, her blonde attractiveness brilliantly set off with yards and yards of cloth of silver or red-glinting cloth of gold, devised a kind of hand-and-arm eurythmics for her posturings as Helen. This may have been an importation from Vienna, where Strauss himself supervised the production of his piece, and may be supposed to have been suggestive of Egypt. But it only gave one the odd impression of a beautiful lady about to do some fancy legerdemain. This aside, Mme. Jeritza was highly decorative.

Editha Fleischer, the Aethra, was the most plausible and self-contained person on the stage, and that applies to her singing as well as to her acting. Rudolf Laubenthal, as Menelaus, was incorrigibly Rudolf Laubenthal. Jane Carroll, a young American debutante of the evening, had a tiny role made even tinier in the Metropolitan version, and carried it off in rather frightened fashion. Marion Telva was the off-stage Muschel and Clarence Whitehill had the small baritone role of Altair. Arthur Bodansky prepared the performance and conducted it with as vigorous treatment as he seemed to be able to give it.

GIVE CLUB PROGRAM

ST. LOUIS.—The Mel-Harmonic Club gave a Schubert memorial program on Oct. 29 in the Wednesday Club Auditorium. Emerson Browne, state winner of the Atwater Kent radio audition, and Walter Neumann were among the soloists.

ARGENTINA HYPNOTISES HER AUDIENCE AT DEBUT

By Ivan Narodny

WE live in a revolutionary era. Great upheavals are shaking the traditional world. The turn has come to America. New York is bound to be captured this season by the surging legions of Terpsichore. The prophecy I made a few weeks ago in MUSICAL AMERICA—that the Spaniards and Orientals will rule our minds—is coming true. The reasons are obvious: the drama on Broadway displays the same rehearsed sex plots and familiar platitudes; music—concerts, song recitals, etc., are being driven from their natural course homes, concert halls, clubs and the stage—to industrial institutions, canning establishments and the bazaar. Opera exists only for the financial elite. Dancers are the only godsend in an age of industrialization.

La Argentina, a delightful initiate of Rhythmiarch—the God of Rhythm—made her first appearance at the Town Hall (and the Gallo Theatre) and cast irresistible spell on her onlookers. She is a perfect enchantress and knows the esoteric magic of rhythm.

Dancing is one of the oldest magic arts known. Since immemorial ages the dance has been employed by witches, sorcerers, seers and priests of all countries as a medium to bewitch the eyes of the onlookers. The oriental necromancers, yogies and lamas employ certain gestures and steps, poses and mimicry to the rhythmic beats of drums, sounding sticks and rattlers to hypnotize the public and perform miracles. Dancing is an art of the supernatural. It holds the same metaphysical power today.

Hypnotized Onlookers

MME. ARGENTINA gave a repertory of ten individual Spanish dances in both her performances, which electrified audiences that filled the auditoriums to utmost capacity. She captured New York as Anna Pavlova did upon her first appearance some eighteen years ago.

Opening her program with Serenata, a more classic type of the Spanish dance to music by Malata, in the dazzling costume of the Spanish Baroque period by G. Bacarissas, she hypnotized her onlookers from the very start, not only by the rhythmically dancing muscles in her arms and waist, but more so by her dancing eyes and features. Every inch in her body danced beside her dancing spirit. Spirits and spooks seemed to be her perpetual partners, whom she either hugger, caressed, or shook and tortured in her magnificent choreographic seance. Every one of her ten dances kindled the audience, sometimes to outbursts of "Bravissimo." The onlookers were ready to see her every dance repeated ten times if not more. Her Spanish temperament, dynamic personality and Moorish magic held them spellbound throughout the performance.

Mme. Argentina displayed something grippin gin her Fire Dance from the ballet Il Amor Brujo by de Falla, which in its esoteric essentials was nothing but a kinetic picture of flaming passion. De Falla evidently composed it after the allegorical panel that his brother, the painter, A. de Falla, executed after Robert Chanler's conception which hangs today in Mrs. Harry Paine Whitney's studio in New York. It is even likely that Mme. Argentina saw the panel on the occasion of her first visit with Mr. Granados to New York, about twelve years ago.

I was greatly surprised at Mme. Argentina's original conception of the Gypsy Dance from the ballet Sonatina by Halffter-Escriche, considerably different from the gypsy dances of the Hungarians, the Russians and the Ger-

mians. Evidently the Spanish gypsies are much more African than their westernized fortune-telling sisters known to us, or, possibly, it was the dancer's individual image of a gypsy: more romantic and aristocratic. The best of Mme. Argentina's numbers was a peasant dance of the province of Toledo to music by Guerrero called Lagerterana, in which she displayed a superb art of pantomime and acting such as I have never seen before. It was a kinetic miniature of Goya—living.

As brilliantly as she performed the Bolero, a classic dance of the eighteenth century, and a number without any music—which Moorish priestesses used to perform before worshippers to the beatings of the drums—her most electrifying number was La Corrida, impressions of a bull-fight to music by Valverde. This she danced in the red costume of Madrid courtesans, like an allegorical phantom of some famous torador, now dodging the bull or arousing it, then again dashing at it with all her bewitching fury. As the audience would not leave the hall, she was compelled to repeat it, which she did with many other dances.

Mme. Argentina is an ethnographic magician of the first rank, an initiate in the esoteric art of the vanished Moors. Her dynamically vibrating personality revives the images of a Don Quixote, a Murillo and a Goya.

Exotic Pantomime

ON Sunday evening, Nov. 11, Angna Enters gave her choreographic seance at the Plymouth Theatre, an interesting display of impressionistic kinetic art, individually original and exotic at the same time.

Of all the young American dancers Angna Enters is the most exotic I have seen. She is more a pantomimic actress to music than she is a dancer in the actual meaning of the word. Her message to the public lies in dainty silhouettes of mood in outspoken Japanese style. She employs Japanese choreographic thought in all her impressionistic pantomimes. Her gestures, poses, steps and allegorical conceptions evolve in Mongolia tempo. Like a priestess of some imaginary Shinto temple, she displays her kinetic images on a Mongolian background and in Mongolian manner—by employing phantoms and spirits to be her invisible partners, associates and onlookers, in which she reminds me of the ritualistic displays of lamas in the monasteries of Urga, Mongolia.

Miss Enters opened her program with Geschichten aus dem Wiener Wald, a romantic waltz by Johann Strauss, which she danced with an imaginary partner—her absent lover. This was followed by a distinctly pantomimic number, entitled Promenade to music by Waldteufel, in which she personified a Bohemian girl of the last century waiting in some public garden for her unknown love. A very ironical number was The Yellow Peril, in the conventionalized style of Japanese pantomimes and costume.

The best numbers of her program were Moyan Age, to music by Frescobaldi; Queen of Heaven, depicting French Gothic art and given to music by Gautier de Goinci, and Odalisque, with Moorish airs. My criticism of Miss Enters's pantomimes is that she remains too much of a Japanese in her distinctly occidental musical themes. She acts as if she were a disciple of some Shinto magician, whose magic she is unable to shake off, even in such a romantic Viennese dance as that by Johann Strauss, which she performed more like a geisha girl than as a

(Continued on page 34)

THE BETTER RECORDS

Reviewed by PETER HUGH REED



SCHUBERT, the musician, was rich in a wealth that few men ever realize. His bequest to posterity was a gift of melodic sensibility which has enriched the musical world considerably. We have in truth by him, "a kind of beauty now around us which but for him we never should have had, because since music began there has been none just like him."

Schubert lived and died without gaining fame. And only through the century which has followed, has he gradually been accorded the appreciation which he truly deserves. The centenary in his honor has been a fine movement, which has unquestionably done much to add a wider and more universal approbation of his music. Musician and layman will find a double reason for gratitude in this anniversary celebration with the many splendid recorded works available for endless projection.

Sequestered Existence

That Schubert did not achieve fame during his life can be understood when one realizes how sequestered his existence was in and around Vienna. And how difficult it was to gain wide publicity at that time. Such a procedure as the recent universal movement of the centenary could never have attained world-wide prominence in his day. Modern publicity would have seemed like necromantic wonders to Schubert and his friends. How many composers today realize that they profit by the business methods of their time? For through that very organization which is most distasteful to the artistic mind, they find their creative work performed, not alone by their own country but by others; and they likewise realize public approbation accordingly.

It is difficult to live as a sensitive artist with a rare creative gift—and never find recognition. One of the unkindest acts of Fate is not according an artist either consummate approbation or some universal laudation whilst living. The spirit may or may not exist—and eventually the most obscure work may bring fame to its creator—but for what avail to the satisfaction of his human feeling and the ego? At one time Schubert lived and breathed, and suffered life's complexities, and perhaps enjoyed the momentary pleasures of that existence. Maybe he had an augury of his own worth, since the ego is more than susceptible to personal approbation, and hope assists in its assertion and belief. Who can say that this same augury may not be the stimulus which helps production?

Although Schubert lived and died without becoming famous, we know, however, that he did have the appreciative regard of his friends and companions. But he never knew the laudations of the multitudes, or, for that matter, of the nobility, whose opinions might have swayed public interest. On the other hand, Beethoven, his contemporary, found fame during his lifetime, and lived to know one of the greatest stimulations to the ego—human praise. Yet in the final analysis, these two composers now come to be equally appreciated masters of music. And Schubert, at first the lesser light, with his "Germs of Everlasting Youth" and melodic spontaneity, reaches farther in a more directly universal appeal than that great Beethoven, with his oftentimes more laborious and profounder musical messages.

Friendly Stimulus

The admiration of one's friends is undeniably a stimulus to work, but genius seeks and asks for more than "just this." It feeds at the breast of

humanity and demands nourishment from the world. And when it does not find it, though inspiration does not cease, too often moods of depression attack the body and the brain. Schubert's friends may have loved him dearly and continually expressed their admiration for his compositions, but this did not save him from those moods. At the same time, the formation of groups and societies where he was able to hear his works performed, must have helped him to finer realizations. But although they gave him an incentive to continue his creation, they could not give him either fame or wealth.

Still, this little man, who was said to be of "insignificant appearance" and who lived so brief a span of years, gave to the world as rich a gift as any who came before or after him. It is doubtful whether Schubert knew the true or ultimate value of the legacy which he was bequeathing to mankind. And it would be equally incongruous to believe that one so simple and retiring had ever conceived a dedication of his work for humanity at large; yet no musical work deserves more to own an universal dedication for all peoples. Schubert once wrote to a publisher, who had asked him for a dedication on a work, an answer which is fitting to be used as the universal inscription for his entire musical message. I am sure it expresses the sentiment which he would wish expressed, besides the fact that within itself it voices a cosmic truth. The words he wrote were these:

"This work will be dedicated to none but those who take delight in it—which is the most profitable dedication of any."

A Just Tribute

So, to those whom that inscription fits, the observance of the centennial of Schubert's death will seem a just tribute. The activities of the various phonograph companies deserve not alone public commendation, but also support. Every home should own at least one of the fine recorded sets of his various works, and as many more as possible. The day of the library of only books in the home is extinct. Today the comprehensive library includes its shelves given up to musical discs as well as those for books. One acquires a representative collection of a favorite author, then why not acquire a representative collection of a favorite composer? This can be done on discs. A collection of the recorded works of Schubert would certainly yield endless profitable hours of pleasure.

There are recorded at the present time his two finest symphonies—the "Unfinished" and the "great C major." Among other orchestral works may be found his Rosamunde Overture, his Marche Militaire, the third Moment Musical, and part of the Rosamunde Ballet Music.

From his chamber music, there are recorded versions of his Octet in F major, the beautiful Quintet in C major, the so-called "Forellen" Quintet, the Trio in B flat, the "Death and the Maiden" String Quartet, the A Minor Quartet Op. 29, and the E Flat Quartet, Op. 125. Also the first and third Sonatas, Op. 137, in D major and G minor.

From his piano music, we find recorded, the lovely Moments Musicaux, the four Impromptus, Op. 142, the fourth Impromptu, Op. 90, the Rosamunde Ballet Music, the so-called "Fantasie" Sonata in G major, the Sonata in A major, Op. 120, and the "Wanderer" Fantasie, Op. 15. There are also available his Marche Militaire, transcriptions of Alt Wien and the Soirée de Vienne, besides several song-transcriptions.



ELENA GERHARDT

"her artistry is disclosed to perfection . . ."

There are no choral recordings extant in this country, although a number have been done in Germany. Of his songs—at least one hundred different ones have been recorded, counting those that were made in Europe. Of the ones available here, recommendation begins with Elena Gerhardt's recordings from Die Winterreise, and Richard Tauber's selected group from the same; too, the six songs that Kipnis made (Columbia). Der Tod und das Mädchen as recorded by Karin Branzell (Odeon) is also worthy of especial mention, and likewise Elisabeth Schumann's singing of Die Post, Wohin, Die Vögel and Abendroth, which are all on one disc (Victor).

In England, Gerhardt has an album release of sixteen songs, eight of which are from Die Winterreise. There is also a complete recording of Die Schöne Müllerin sung by Hans Duhan, baritone. Further lists are too extensive to give. The writer, however, will gladly give information regarding the recording of any especial song in which any reader may be interested, and also, if possible, information of how to obtain it.

New Releases

Of interest among the new Schubertian releases are to be found the following:

Symphony in B Minor, "Unfinished"; played by Sokoloff and the Cleveland Orchestra. Brunswick, Nos. 50150-51-52.

Die Post, and Die Krähe, from Die Winterreise; sung by Elena Gerhardt. Victor, No. 1342.

Moment Musical in F Minor, Schubert-Godowsky; and Caprice in G, Paderewski; piano soli played by Leff Pouishnoff. Columbia, No. 160M.

Sokoloff's reading of that exquisite "song for orchestra" which has been so strangely and inappropriately named the Unfinished Symphony, is indeed the best interpretation available on discs in this country at the present time.

Sokoloff realizes its song-like values and presents them with a simplicity which is most valuable. There is a restraint—yet at the same time a flexibility of perfectly phrased expressiveness throughout the entire work of this recording. The poetic sentiment with

its underlying tenderness he truly feels. It is his regard, in fact, for that Schubertian tenderness, so thoroughly embodied in this work, which I am sure will make his reading of it a joy for the listener.

The recording is not so felicitous as the other sets in existence in its point of clarity—but I am not certain whether this is not one of its especial attributes. In the first place, the strings are better reproduced than the wood-winds. They are somewhat veiled, which is just the opposite to the recording of the Philadelphia Orchestra, where the wind instruments are clarified to a point of over-accentuation. The range of expressiveness, on the other hand, seems almost perfect—particularly where pianissimo passages are concerned. The fact that full concert-hall fortissimi are not in evidence does not depreciate values, since an adequate degree of loudness is projected in those passages which call for it.

Spiritual Beauties

The whole thing is so fine—so unusually artistic—that one might compare it, with its slightly subdued quality, to some exquisitely diffused moving photography. There is a genuine nuance here which cannot be destroyed, even by the indiscriminate blastings of a dynamic speaker. Above all, there is the glow of impassioned yet spiritual beauties, which can know no death, since they are perpetuated in the wax of posterity. This is not to say that we may not get a better recording of this work. Rather say, that Sokoloff reveals himself, as in the Rachmaninoff Symphony, an interpreter of more than the moment—a leader in fact who has consummate admiration for the work under hand.

Victor releases another Gerhardt recording of two songs from The Winter Journey in their International List. Gerhardt has made in all, eight songs from this cycle, which Victor evidently intend to give us one by one instead of in an album. This attitude on the part of one of the foremost phonographic companies is regretted, particularly when one considers the excellence of the recording and Mme. Gerhardt's interpretations. Her artistry is disclosed to perfection in the present disc and the Dutch pianist Bos provides accompaniments in keeping with her work.

Pouishnoff plays the ever-popular third Moment Musical in F minor with a resiliency and grace which makes one wish he had recorded the whole six of them. The present recording is an interesting arrangement made by Godowsky. The Paderewski *morceaux* coupled with the Schubert number may be considered a fleet-fingered exercise in one way, and in another a skillful trifle created by a skillful pianist. It is well played by the present artist, and the recording is a good representation of pianistic tonalities.

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Ariadne Makes First Bow in Philadelphia

By H. T. Craven

PHILADELPHIA, Nov. 14.—The brilliant and representative audience attending the first American performance of *Ariadne auf Naxos* in the Academy of Music on Nov. 1, presided over a double rescue.

Legend fails to record just how long the classic fabled Ariadne waited for her deliverer, but in a world of reality it is of record that the term of her abandonment by American impresarios endured for sixteen years. Mr. Gatti-Casazza and the hierarchy of the Metropolitan have treated her as cavalierly as Thesus himself. It remained for the Philadelphia Civic Opera Company to open its managerial arms and enfold her in its repertoire.

Since she first saw the footlights in Stuttgart 1912 *Ariadne* has undergone numerous vicissitudes, leading, it is pleasant to chronicle, to a happy ending. She has been redressed, reset, reconditioned, even in the parental household. Richard Strauss who gave her song, Hugo Von Hofmannstahl who gave her speech remade her original operatic



Judson House, a reassuring Bacchus.

vestments some eight years ago. No longer is she incongruously mated to a "Bourgeois Gentleman," calling himself ponderously "Burger als Edelmann." Divorce has improved her. She is today an operatic flower worth plucking. Bacchus found her so—also the Civic Opera Company which, as it were stuck a posy in its cap and called it *Ariadne*.

This cis-Atlantic premiere disclosed the fact that the long desertion of *Ariadne* has deprived the American public of some of Strauss's loveliest music. But the production also gave some point to the reiterated contention that the opera, even in its revised form, lacks technically harmonious outline

and content. It remains something of a hodge-podge, here a bit of satire, here a bit of burlesque and buffoonery, there an injection of lofty poetry in text and score, there also a glamor and a driving force of inspiration that compensates for the still rather awkward approach.

A Spirit of Mockery

"The spirit, sir," explained the Young Man With the Cream Tarts, who pressed his wares on Prince Florizel, "is one of mockery." It was in this vein, it would seem that Strauss and von Hofmannstahl started to construct both the parly and the present portal to *Ariadne auf Naxos*. A parvenu of rococo Vienna of some two centuries ago is holding elaborate revelry, enlisting the services of musicians, dancers, comedians, tragedians and pyrotechnicians. Time presses and there is not sufficient of this fleeting commodity to warrant the seriatim presentation of a show by the dancing comedians, representing the characters of the old Italian Comedia dell'Arte, and the operatic songbirds, who have a stately piece called *Ariadne auf Naxos*.

The fireworks and garden party must somehow be accommodated in the crowded schedule. Hence it is stipulated by the vulgarian Maecenas that the opera *seria* and the terpsichorean troupe must exhibit their arts simultaneously. After consternation on both sides, but especially on that of the operatic composer, who may or may not be an idealized young Strauss, the novel amalgam is presented.

Fragmentary Action

It is for *Ariadne auf Naxos*, the play within a play, that Strauss has reserved most of his musical blandishments. The introduction, characterized as a "prelude," contains some amusing, if not particularly subtle scenes. The action is fragmentary and the musical line is deliberately interrupted by the comic Major Domo, who calls forth no orchestral accompaniment. The method of the old German "singspiel" is preserved here. The chief musical contribution to this act, as it may be called, is an exquisite apostrophe to music, sung by the young and, under the circumstances, distracted composer. It may be that Strauss and von Hofmannstahl had the notion that their humor and satire would prove as effective as their incursions into the grand manner, when the tale of *Ariadne* and the consoling Bacchus is being unfolded, but the facts scarcely seem to justify this assumption. In a word the emotional surge and the radiant exaltation of music and situation in the serious parts of the opera rise superior in artistic verity to the frivolous intrusions.

Certain would-be shrewd commentators have ventured to interpret this whole *Ariadne-Bacchus* element as a contribution to irony. In the libretto some warranty for this view might be found. *Ariadne* for all her grand gestures is a pliable lass and she accepts the substitute of love for death

with positive enthusiasm. Bacchus, it seems, will serve well enough, if Theseus is not available. Nevertheless, Strauss has distinctly stated in his published correspondence that he was not jesting musically in the exalted portions of the score of *Ariadne*.

The truth of this assertion is apparent to any even moderately sensitive ear. Strauss has written glorious music for the *Ariadne* laments, for the

weaving of the comedy with the solemnity of the *Ariadne* act Strauss has managed to catch that note of piquancy which makes the intrusion of the dancers artistically rational. The comedians frolic to graceful airs, with a folk song hue. The musical mood has charm here and much more true humor than in the farcical scenes of the prologue.

Noteworthy Performance

The performance by the Civic Company, attained, save in one instance, a noteworthy plane of merit. Judson House and Alma Peterson sustained with sterling authority and reassuring prodigality of tone the stately roles of Bacchus and *Ariadne*.—Helen Jepson, Marguerite Harrison and Maybelle Marston gave melodious support as the spirits of the isle. Charlotte Boykin, as Zerbinetta, a character of commanding importance in the whole work, proved distinctly unfit for her assignment. She was distressingly unequal to the formidable exactions of the coloratura aria. Pictorially she filled the requirements.

The Major Domo of Krammer was a duly unctuous portrait and Irene Williams was fascinating within the limitations of her some what light voice, as the Composer. Others involved, all creditably were Reinhold Schmidt, Nelson Eddy, Albert Mahler, Clarence Reinert and Robert Elwayn.

Alexander Smallens at the conductor's desk read the score and controlled his orchestral forces with an ideal understanding of his responsibilities. His fine faculty of artistic coordination manifested itself to the utmost in an achievement upon which the success of the production very significantly descended. Staging and costuming caught the notes of fantasy and picturequeness in the work.

Lillian May Tracey is president of the Civic Opera Company, Attmore W. Robinson artistic director and Karl Shroeder stage director. The production gave emphasis to their capacity



Alma Peterson, a stately *Ariadne*.

Bacchus-*Ariadne* duets and for the commiserating observations of the attendant spirits, Echo, Naiad and Dryad. In the climatic passages something of the aureate effulgence of the symphonic poems is manifested. *Tod und Verklärung* and *Heldenleben* are not entirely dissociated from this music.

The tutelaries indulge in less intensely rapturous strains. They have a penchant for dulcet, extremely melodious and tender trios, one of which has the musical atmosphere of a cradle song, with a thematic flavor of the Rhine Daughters' plaint. Features of the Wagnerian idiom are quite common in the opera *seria*, transfigured to a considerable extent by Strauss's individuality as a composer.

Orchestra of Thirty-seven

Among the abundance of designs which music-maker and librettist appear to have dallied with in compounding *Ariadne auf Naxos*, a neo-Mozartian experiment assuredly has conspicuous place. Strauss has deliberately restricted his orchestra to thirty-seven pieces. A strictly classic composition, however, has not been observed. The celesta is present—also glockenspiel, piano and harmonium. Within self-imposed limitations Strauss reveals his instrumental mastery in lustrous style. The orchestral web, the polyphonic opulence suggest the splendors of the symphonic poems and the full-scored operas. Here is a tour de force in craftsmanship.

The Mozartian idea comes most to light in the enormously difficult and highly florid aria *Grossmächtige Prinzess* for Zerbinetta, soubrette of the dancing troupe. This glittering bauble of coloratura is a bit too baroque and too self-consciously sophisticated to be a good Mozartian imitation. It is a brilliant achievement, however, in frothy musical "Schlagobers." For the inter-



Helen Jepson, who gave melodious support as a spirit of the isle.

for these roles and marks a new step forward for the organization which last year was responsible for the American premiere of Strauss's *Feuersnot*.

Batteries of out-of-town critics attended the performance, not only for *Ariadne*, but also for Bacchus, a thriving young factor in American operatic enterprise.

A. Y. CORNELL

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John McCormack, famous tenor, who may be among the government nominees for election to the Free State senate. Mr. McCormack has purchased Moore Abbey, at Kilkenny, as his permanent home and thus qualified himself as a political aspirant.



Jan Kubelik, celebrated violinist, with probably the most precious violin in the world—the Stradivarius for which he recently refused a million dollars. Mr. Kubelik is now giving a series of concerts in Paris.



Members of the Kedroff Quartet relax during a recent tour of northern France. From left to right: S. F. Kasakoff, Prof. N. N. Kedroff, Prof. C. N. Kedroff and I. K. Denissoff.

Rosa Ponselle with congratulatory bouquets in her dressing room at the Metropolitan after the opening night's performance of *L'Amore dei Tre Re*, October 29th.



Herbert Peyser, music critic on the N. Y. Telegram, Ralph Wolf, pianist, Marguerite Holvany, pianist and Artur Rodzinski, assistant conductor of the Philadelphia Orchestra, have a good time in the great outdoors.



Josef Lhevinne, pianist, and Mme. Rosina Lhevinne, in their camp in the wilds of Michigan.

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The Philadelphia Chamber String Simfonieta, which has been one of the most promising musical organizations of Philadelphia for the last few years. The Simfonieta is composed of members drawn from the Philadelphia Orchestra, and is conducted by Fabian Sevitzky, the nephew of Serge Koussevitzky, of the Boston Orchestra.

MUSICAL FORECASTS FROM CITIES OUTSIDE NEW YORK

A continuation of Forecasts from the Fall Issue of MUSICAL AMERICA, published last week. The editors of MUSICAL AMERICA regret that lack of space and time made it necessary to carry these city forecasts over until this week.

Bloomington, Ind.

By H. Eugene Hall

BLOOMINGTON, IND., Oct. 31.—At the instigation of Prof. Ernest Hoffzimmer, concert pianist, formerly of Berlin who was engaged to head the piano department of Indiana University, a new artist trio is to be formed. The members will be Prof. Hoffzimmer, Miss Winifred Merrill, violinist, and Lennart von Zwegyberg, Finnish cellist, who is a faculty member. With the new extension program planned by Dean Merrill of the University, and the tours with advanced students, the School of Music is extending its reputation beyond the borders of the state. Bloomington, Spencer and Ellettsville are to be have preparatory departments. Instructors assigned to this work in Bloomington include Mildred Cornell, piano; Sarah Alice Carr, cello and Mrs. W. E. Treaner, violin.

Concert Series

Concerts of the Activities series were announced as follows: Adolph Bolm ballet to open the series Nov. 8 with a matinee and evening performance Nov. 9; the Kedroff Quartet, Dec. 10 or 11; Jan. 17, Pablo Casals; Feb. 12, Minneapolis Symphony; March 14, Flonzaley Quartet; April 9, Walter Gieseking. These series, by the system employed at I. U. afford a hearing of all at a nominal cost of less than 50 cents per concert.

The Jordan River Revue is the outstanding event of the last semester's end. Manuscripts for the 1929 Revue were received during the summer by Russell McDermott, director, and events will permit of announcements soon of the title and character. George Pepple is student manager, and William D. Ramsey business manager. The 1928 Revue was the most successful,

the Indianapolis audience largest in the revue's history at the Capital showings. Net profits from the season were more than \$1,000.

The new trio will supply another series of important events at the I. U. School and probably other cities of the state.

The Men's Glee Club, Prof. D. D. Nye, director, was 60 members this year. The initial appearance will probably be made in December at a convocation program. The annual tour is scheduled for a date early in the second semester. Otis McQuiston, student manager of the club, will arrange the itinerary. Lee MacCauley, former supervisor of music in Bloomington schools is the accompanist. Members are:

Glee Club Members

First tenors: Hamilton Ade, Gabriel Belker, John Charters, Merle Clark, William Dennis Wayne Link, Raymond Lokieto, John McGinnis, Alfred Morgan, Carl Rinne, Charles Schneider, James Shattuck, Mark Taylor, George Zeller.

Second tenors: Howard Batman, James Church, Hartell Denmure, Guilford Dye, Francis Foster, James Kattman, Samuel Keller, Raymon Kessler, Otis McQuiston, Paul Meyer, Warren Phillips, John Shirley, Earle Swain, Robert Tross, Bert Whaley, James Zeller.

First bass: Harold Achor, Howard Allton, John Buchanan, Conrad Burris, Harold Crabill, Paul Densford, Homer Due, Robert Hoadley, William Hornaday, Warren Hutchins, Roy Johnson, Ford Keppem, Bruce Needham, Sayers Skeel, James Tucker, Harold White.

Second bass: Leonard Callahan, Allen Cotton, Herbert Crawford, Robert George (Robert Green, Joseph Halstead, Howard Harrell, Russell Hets-

ler, Russell Mellroy, Clifford Milner, William Pelz, Charles Taylor, Carrol Turmail, Henry Webb.

The Girls' Glee Club is also a conspicuous feature of the University music program with Prof. Geiger, as usual their director. Arrangements for the annual tour, and their special appearances locally will be announced soon.

The University orchestra is expected to be heard in several concerts this year, in addition to their usual appearances at convocations. Dean Merrill announces that orchestra material is better, and that this season will find the organization strongest in its history. Dean Merrill will have charge of all auditions for the national Atwater Kent radio contest this year.

Miss Helen Schwed, supervisor of music in the Bloomington public schools announces that two orchestras will be used in the high schools—one for the senior high, the other for the junior high. There will also be two glee clubs. Members of the senior high school have already been chosen. Try-out for seventh and eighth grade pupils are progressing. The band will be directed by Harry Crigler as usual, this year. Teachers in the music departments are devising plans by which to secure funds for the purchase of new equipment, principally radio sets. They say that the educational value of the Damrosch and other features can not be computed.

Brown's Achievements

Splendid work was done last year by Harold Brown, Negro musician, supervisor of music in the Negro high schools of Indianapolis. He will finish his second year and receive his master's degree in music during the coming year. Brown came to Bloomington every Saturday to work under Dean

Merrill. Last May the University orchestra played a composition by Brown Wade in the Water. One month later this piece was awarded first prize of \$250 in the orchestra division of the Wanamaker competition held annually in Philadelphia. Brown is a graduate of Fiske University Nashville. Wade in the Water will be included in the first orchestra program to be given at convocation. But one of the four trips expected to be made by the University's Crimson Marching Band of 100 on foreign football gridirons, is assured them, so a strong campaign was launched under the auspices of the University's daily paper, "The Daily Student" to collect \$3,000. Dean Wells, of the Women, was the first contributor.

University Band

The I. U. band is easily the strongest advertisement of the institution abroad. Possessing, as it does, the Premier All-American Drum Major in the person of John Ellis, who has returned and taken his old place, a musical director of unusual cleverness, Mark Hindsley, who is a composer as well, an acknowledged superiority in the working out of intricate marching formations; and a fine library of classic and special music, the Indiana University band is regarded as I. U.'s strongest musical asset at this time. A banjo section is one of the added features. The Spirit of Indiana is the latest of Director Hindsley's compositions for the band. It will be featured at all the organization visits outside. The march is dedicated to Capt. Cleaver of the military department.

Dallas, Texas

By Cora E. Behrends

DALLAS, TEX., Oct. 31.—Many notable artists, musical organizations, musical plays and the Dallas Symphony Orchestra dot the local calendar and will afford music lovers and patrons an opportunity to choose their favorite attractions.

The Chicago Civic Opera Company has been booked for three performances on Feb. 28 and March 1, in the Fair Park Auditorium. Herbert Marcus is the chairman of the opera committee. There is a possibility that the San Carlo Opera Company will be heard in the Showhouse in November according to Harriet Bacon MacDonald, who is negotiating with the management.

The Dallas Symphony is scheduled for six concerts in the Fair Park Auditorium. Paul Van Katwijk, conductor, has recently returned from Europe with several novelties to be presented during the season. Among them will be Dubinushka by Rimsky-Korsakoff, Artists Carnival of Svendsen, Eight Russian Folk Songs of Liadoff, and, in addition to these, the fourth symphony by Tchaikovsky, The New World Symphony by Dvorak and waltzes from Der Rosenkavalier will be programmed.

Perhaps the largest strides forward will be noted in radio music. WFAA, the Dallas News-Sears Roebuck station, will add to local and state artists programs. Among chain programs will be those offered by the Radio Corporation of America, through the National Broadcasting station connection, for public school children each day about noon. This announcement is made by Sudie Williams, supervisor of public school music. KRDL, the Times-Herald station, will contribute a large quota and the Bennett organ recently installed in the Palm Garden of the Adolphus Hotel for this station will be used. This is said to be the first pipe organ especially installed for radio work in the south. WRR, the City of Dallas station, will furnish many interesting programs, and the organ at Whittles music store will be a feature of its programs.

Music in Industry

Music in industry will be a large

factor this year, as the moral and tonic effect of music in industry is realized by many firms. A. Harris and Company will feature an orchestra, band and chorus, alternating three times a week. Certain hours or days free from work are a reward for prompt and regular attendance at rehearsals. Sanger Brothers chorus will inspire employees each morning. The Magnolia Company will foster a band. Many quartets, vocal and instrumental, will be featured or have a place in banks, automobile houses and stores.

The State Federation of Music Clubs, of which Mrs. J. L. Price of Dallas is president, will stress the Ten Thousand Endowment Fund. A junior contest will be held in each of the seven organized districts of the state, and state winners will be sent to the national contest. The extension committee expects to realize its goal of 350 clubs by the biennial in June, 1929. The Dallas Federation of Music Clubs, Mrs. H. C. Jarrell, president, will concentrate on its Elizabeth Gerard Fund and will present speakers who will deal with current events. Analytical American programs and the study of American composers are also to be taken up.

Through its senior, junior, study club and string players, the Schubert Choral Club will exert a strong influence on the public. This club will, for the seventh year, give twilight concerts in the Adolphus Hotel on the fourth Sunday in each month. A member of the Texas Chapter of the Organists Guild will appear on the program each time.

Hold Silver Anniversary

The Wednesday Morning Choral Club celebrates its twenty-fifth anniversary. Cora E. Behrends, organizing president; Mrs. O. L. McKnight, present president, and Mamie Folsom Wynne, director, were announced to speak at the musical luncheon.

Armistice Day will be celebrated with a musical luncheon, and monthly luncheons stressing music will be held. The Music Study Club will present one artist complimentary to its friends about the holiday season.

J. M. Saville has re-entered the managerial field. Having leased the Circle Theatre, which he has renovated and christened the Showhouse, he will present the following: Nov. 1, George Liebling, pianist; Nov. 15, Leonora Corona, soprano; Nov. 19, Russian Symphonic Choir; March 13, 29, Albert Spalding, violinist; March 15, Harold Samuels, pianist; May 3, Mischa Levitski; Oct. 14-20, the Folies-Bergère (Paris); Nov. 8, the Vagabond King; Nov. 13-14, The Firefly; Dec. 6-7-8, Iriorita.

Harriet Bacon MacDonald's list includes Chaliapin, 1929 Fair Park Auditorium; Jan. 21 and 22, Doris Niles and her ballet (Showhouse); Feb. 15-16, E. H. Southern, dramatic recital (Showhouse).

The J. Abner Sage concert series will bring the following artists: Nov. 5, Paul Whiteman and his orchestra, Fair Park Auditorium; Nov. 10, Naughty Mariette, Fair Park Auditorium; December, Agnes Weekes, pianist, McFarlin Auditorium; November, Francis MacMillen, McFarlin Auditorium; January 24, the Revelers, McFarlin Auditorium; February 11, the Prague Teachers Chorus, McFarlin Auditorium; March 16, Tony Sarg's Marionettes, McFarlin Auditorium; April 17, Sophie Braslau and Josef Levhinne joint concert, McFarlin Auditorium.

CORA E. BEHREND, S.

(Other City Forecasts on page 32)

SHELBYVILLE, IND.—An exchange of choirs between First Christian Church of this city and the Christian Church of Franklin was an event on Sunday, Oct. 21. The Franklin singers, numbering thirty, were directed by Mrs. Oris Vandiver, Misses Talley and Jones. Mr. and Mrs. Vandiver took part.

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Sunken Bell Cast Complete

Respighi to Attend American Premiere

Ottorino Respighi, composer of *La Campagna Sommersa* (The Sunken Bell), will attend the American premiere of this work in the Metropolitan Opera House on the afternoon of Nov. 24.

The complete cast is announced by Giulio Gatti-Casazza, general manager, as follows:

Rautendein Elisabeth Rethberg
Magda, the Bellcaster's wife—
Nanette Guilford
The Witch Julia Claussen
The Neighbor Philine Falco
First Elf Aida Doninelli
Second Elf Ellen Dalossy
Third Elf Merle Alcock
Heinrich, the Bellcaster—

Giovanni Martinelli
Nickelman, the Old Man of the
Well Giuseppe DeLuca
The Faun Alfio Tedesco
The Priest Ezio Pinza
The Schoolmaster Louis d'Angelo
The Barber Giordano Paltrinieri
Conductor, Tullio Serafin

The mise-en-scene has been arranged by Wilhelm von Wymetal; Giulio Setti has trained the chorus, and the scenery is by Joseph Urban.

SPAETH IN RICHMOND

RICHMOND, VA.—On Oct. 27, in the auditorium of the Woman's Club, Sigmond Spaeth gave the first of a series of lectures on music appreciation. This series is being held under the auspices of the News Leader and the Woman's Club. Julia Sully is president.



Theresa Grab, the first love of
Schubert's youth.

IDIOSYNCRASIES AND THE ARTIST By Daniel Gregory Mason (Continued from page 6)

I stand inconsolable.
Only thou, O Holy Art,
Who live forever,
Only thou art left,
Like rays of sunshine
To disperse the darkness of my fate."
And perhaps even finer, more steadfastly mature, is this entry of July, 1824:

"My courage in life is not gone. Naturally the good old times when I could see happiness lurking everywhere are gone, and now only fated reality looks straight into my eyes. Yet imagination still transfigures life. Man often thinks that happiness depends on the world around him, but happiness comes from within."

The same fine simplicity of nature

that we feel in these extracts from his journal, a sort of childlike directness and naivete, degenerating rarely into childishness, rising at its best to true nobility, is the predominant character of Schubert's personality in music. He is probably the least sophisticated of all composers. Dvorak perhaps comes nearest to him in this respect, but Dvorak is less pure and less noble. Schubert's proverbial greatness as a melodist is largely due to his directness and simplicity. His loveliest melodies, such as *Hark, Hark!* the Lark and *To Sylvia* among the songs, the two *Moments Musicaux* and the *Impromptu*, all in A flat, among the piano pieces, the cello melody in the *Unfinished Symphony*, and the theme of the *Andante* in the C Major, have something of the universality of folk songs combined with an unmistakable personal flavor. Schubert is one of the most original of composers, and his originality is not that pseudo-originality which exploits the bizarre and the eccentric, but the true originality which can use the commonest materials with a personal intention that bestows on them magical novelty, that can "make the words or chords of everyday reflect a thought under the peculiar illumination of its own mind."

In melody Schubert rarely departs from the path of the simple diatonic scale. In harmony many of his greatest tunes hardly need more than the three common chords of tonic, dominant, and sub-dominant. In rhythm, though the Hungarian influence shows in some fascinating uneven phrases of five or three measures, his ordinary patterns are the accepted ones used again and again by his contemporaries, like the traditional forms of Chinese verse. Yet what he does with them is absolute "Schubert." Who but he could have written the last nine measures of the A flat Moment Musical, opus 94, No. 2, with their heavenly clearness and ethereality, or the last cadence of the *Death and the Maiden Variations* in the D minor Quartet—a cadence that in its simple yet poignant appeal to the heart is as unforgettable as Wordsworth's:

"But she is in her grave, and oh!
The difference to me!"

In one of the most penetrating analyses ever written of Schubert, that of his younger contemporary and ardent admirer, Robert Schumann, the point is well made that, compared to Beethoven, Schubert is a feminine personality (*ein Mädchencharakter*) more talkative, softer, broader. "To be sure," adds Schumann, "he has his powerful passages, he sometimes works in masses; but there is always a masculine and feminine contrast: while the one commands, the other beseeches and persuades." Schubert is in fact a true son of the romantic movement in that his dominant quality is less power than sensibility. He is a creature of moods, and loves to give himself up to the play of sentiments and the enjoyment of shades of color that pass through his mind almost like day-dreams.

Take, for instance, the often discussed matter of his modulations, which gives his music a peculiar charm. To him the contrasts of keys, or of major and minor in the same keys, are evidently matters of largely momentary mood. The most familiar instance to most people will probably be the fascinating lapses from major to minor and back again in the song *Serenade*; but there are similar effects at the end of the *Impromptu* for Piano in C minor (ending in C major),—in the theme of the fourth *Impromptu*, a chameleon that sometimes takes its color from A flat minor, sometimes from A flat major,—in the touching major cadence of the *Death and the Maiden Variations* already mentioned,—and in the consummate charm of the major ending of the F minor Moment Musical.

Schubert has a casual way all his own (though Dvorak afterwards borrowed it and made it his own, too) of dropping into rather a remote key just



Karoline von Esterhazy, student
and ideal of Schubert. It was to
this lovely countess that Schubert
dedicated several of his works.

long enough to get its color, and doubling back home almost before we detect his truancy. How irresistible is the sunny stretch of F major, *pianissimo*, in the midst of the passionate turmoil of the D minor Quartet, at the fifty-second measure! How full and rich, in the string Quintet, his last work in chamber music, is the tune for two cellos in the warm tonality of E flat, which we suddenly sail into from the cooler C major as into the gulf stream in mid-Atlantic! All through his work there are these perfectly simple yet powerfully original contrasts of color. Possibly the most magical instance of all is the inset of A flat major, twenty-seven bars from the end of the *Unfinished Symphony*, an Aladdin's trip to fairyland that is followed ten bars later by an equally simple—and almost equally unexpected—return to the common day of E major.

Schubert is not primarily a close thinker in music, but rather a feeler. Schumann's word "talkative" suggests this, and accounts not only for the proximity and lack of vigorous directness that mars all his early work in the larger forms (such as the first six symphonies and practically all the chamber music except the A minor, D minor, and G major Quartets, and the C major Quintet) but also for his habitual conception of his music in one plane only. He lacks the depth and solidity of the polyphonic masters like Bach and Brahms.

"His polyphony" says Sir Henry Hadow, "never approaches that of Beethoven . . . He paints on the flat surface, and uses the rainbow itself for his palette." The place of polyphony—the real contrast of simultaneous melodies—is taken in his works by ingeniously contrived contrasts of rhythms, all subservient to one chief melody. The opening of the A minor Quartet is a good example, with the charm of its sustained background of second violin, its delicate but firm punctuation for viola and cello, and the first violin floating on top of all. More familiar is the strikingly original opening of the *Unfinished Symphony*, where the murmur of the violins and the more trenchant figure of the plucked basses alike make a background for the soaring melody of oboe and clarinet. The only modern composer who has rivalled him in these fascinations of texture is again Dvorak.

On the other hand, in the use of Hungarian syncopated rhythms and instrumental coloring, such as we find in the A minor Quartet, the finale of the great Quintet, the *Divertissement à la Hongroise*, and in many other works, he has been followed closely by Brahms, who on one side of his many-sided

(Continued on page 23)

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IDIOSYNCRACIES AND THE ARTIST

By Daniel Gregory Mason
(Continued from page 22)

musical personality stems from Schubert more distinctly than from any other master.

It has become rather a cliché of criticism to say that Schubert was essentially a lyric rather than an epic composer, that he lacked the power of self-criticism as well as the polyphonic sense, and that his diffuseness was incorrigible. We must remember, however, that his untimely death stopped his work just when, at thirty-one, he was beginning to emerge from the irresponsibilities of boyhood and acquire a new and deeper sense of the resources, and of the difficulties, of art. It is well to remember that only a few weeks before his death, realizing his own deficiencies, he had arranged to take lessons from the greatest master of counterpoint in his day. It is well to remember that on the finale of what is on the whole his finest quartet—the D minor—he accepted suggestions made at the rehearsal, materially shortened it, and greatly increased its vigor of effect.

Above all, at least half a dozen of his latest works are also immeasurably his greatest, and testify to heroic potentialities in him that even the power and pathos of his finest songs would hardly lead us to expect, and reveal him emerging from the amusingly literal imitations of Haydn, Mozart, and Beethoven of his boyish quartets and symphonies into a spaciouly mature and splendidly individual style. In the Unfinished Symphony (1822), the A minor Quartet (1824), the D minor and G major Quartets (1826) and the String Quintet and Symphony, both in C, of 1828, Schubert is still the romanticist, but he is now the romanticist grown to man's estate, sobered and ripened in the way suggested by the 1824 excerpts quoted from his diary.

The continuity of his growth is fascinating. Even particular technical processes we can trace from the earlier works to the later, and it is impressive to see the same means used first for a purely lyric and later for an epic or dramatic purpose. For example, the whole first movement of the G major Quartet is motivated by the same contrast of major with minor that we saw so many instances of in songs and in piano pieces. But what a colossal play of major and minor is here, what joys and sorrows of gods seem to be at stake!

Again, the so-called "mediant modulation" is one of Schubert's favorites all through his life; but never had he used it so powerfully as when he sets the whole first section of the slow movement in the great Quintet for Strings in the key of E, and the whole stormy middle section in F minor, so strikingly contrasted with it yet related by the identity of the notes A flat and G sharp. This is a technical point, but anyone who listens to that movement cannot miss the virtue of it in the

powerful emotional contrast felt between the quick broad opening and what so dramatically follows.

It is, however, in the new strength and virility that these works take on, without ever losing their feminine tenderness and charm, that their ultimate wonder lies. Schubert is no less romantic in them than in his earliest songs: to realize this we have only to recall the famous cello melody of the Unfinished Symphony, the opening horn call of the C major Symphony and the even lovelier horn calls in its Andante, or the whole indescribable atmosphere of tender wistful beauty in which the first movement of the A minor Quartet is bathed. But the loveliness of these quieter moments is enhanced now by being set in contrast with a new sternness and vigor.

The opening motive of the D minor Quartet, with its energetic rhythm recalling Beethoven's "Fate knocking at the door" and its austere harmonies of bare octaves, fifths, fourths, has a tragic quality for which even Der Doppelgänger has hardly prepared us. Extraordinary is the savage energy of the G major Quartet with its major and minor triads in mortal combat, and its laconic directness of utterance. And the main theme of the first movement of the C major Symphony, where emphatic strings alternate with chattering wood-wind, has the onrush of the Erl King with a steadier power and a grander ground swell. In the scherzos of the D minor Quartet and the String Quintet powerful syncopations give a Beethovenish vigor of onslaught, while in that of the C major symphony (for which that of the G major Quartet, in virtually the same rhythm, seems a sort of study) there is both ceaseless animation of detail and a splendid wide sweep of the whole. As for the finale of the same symphony, its combination of headlong momentum with sure control is almost overpowering.

Short, then, as was Schubert's life, measured in years, it had through steadfastness of purpose and steady growth of power a fine unity. The child-like candor of the first songs matures into the directness of attack, the firm grasp that can hold together a long complex movement like the Adagio of the Quintet, one of the most sustained things in chamber music. The brief and touching fragility of Death and Maiden expands naturally and with an art free from artifice into the elegiac nobility of the variations in the D minor Quartet. Even the ample leisureliness which in the early Schubert leads sometimes to an exasperating prolixity becomes in the C major Symphony a fine deliberation and expansiveness, giving it what Schumann called its "heavenly length." And throughout all the work, there runs that golden thread of naive tenderness and chameleon-like color, that child-like beauty of which Schubert alone had the secret.

SCHUBERT—MUSIC MAKER

By Philip Hale
(Continued from page 5)

the Ständchen, Hark, Hark the Lark, or The Post, or you may prefer such a song as Kriegers Ahnung. A song should never be a panorama; the elaboration of the detail forbids any general, irresistible effect. In the storehouse of Schubert are songs of all descriptions. Costly are those in which he speaks directly to the heart, or suggests at once a mood, in which the hearer is conscious of a voice confirming that mood. The costliest are those in which the mood is at once suggested by a few measures of the accompaniment, and the voice enlarges and broadens the mood until the sensitive hearer is, in his mind, himself the singer. Instances of this last revelation of genius are many. I cite here

The Wanderer, The Trout, The Young Nun, The Maiden's Lament, Auf dem Wasser, Death and the Maiden, Die Stadt, Am Meer. Now these songs are of the best known; and not without reason; for the winnowing of Time is not done idly or hurriedly. There are attempts to bring into favor that which Time has put in the dustbin; but such attempts are almost always futile. The survival of the fittest is a law in music as well as in nature. Fashion may amuse itself with a work for a season. Fashion is soon tired and seeks another plaything. And that which is boosted into prominence by fashion, seldom has a fixed and lasting position.

The cyclus Die Schöne Müllerin is
(Continued on page 30)

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Solo Recitals Give Pleasure

*Sklarevski and Wolfe
Heard in Baltimore*

BALTIMORE, Nov. 14.—Alexander Sklarevski, pianist, gave the second Peabody recital of the season on Nov. 2 before a large audience. As a faculty member of the Peabody Conservatory of Music, this artist has won public esteem, and on this occasion his technical skill and musicianship were amply displayed. Contrasting moods gave added interest to the program and three encores were demanded.

Ralph Wolfe, an American pianist, was guest artist at the opening concert of the Baltimore Music Club, Nov. 3, in the Hotel Emerson. Mr. Wolfe is a product of the Juilliard Foundation, and gained professional experience abroad. The audience found his playing sincere and artistic. He possesses ability of a brilliant order.

Gustav Strube, conductor of the Baltimore Symphony Orchestra, has added eight members to the string section, thus increasing the personnel to eighty-five. Frederick R. Huber, managing the affairs of the Baltimore Symphony Orchestra as municipal director of music, announces the municipal symphony concerts will begin Nov. 18, with John Erskine, pianist, assisting.

FRANZ C. BORNESCHIN.

BEGIN SUNDAY CONCERTS

DETROIT.—The Sunday noon symphony concerts in the Michigan Theatre will be inaugurated by Eduard Werner on Nov. 18. Mr. Werner intends to present several compositions which have never been played in a theatre and has engaged several prominent soloists both vocal and instrumental.

THE TURN OF THE DIAL

¶ Beniamino Gigli, Metropolitan Opera tenor, in a program of operatic arias and songs. Atwater Kent Hour. NBC System; Sunday, Nov. 18, at 9:15 p. m.

¶ The New York-Philharmonic Symphony Orchestra's program includes Bach's Symphonica Overture, Bruch's Scottish Fantasy with Scipione Guidi as soloist and Schubert's C major symphony. Willem Mengelberg, conductor. WOR; Sunday, Nov. 18, at 3 p. m.

¶ Mabel Garrison, soprano, in recital over WBAL; Sunday, Nov. 18, at 7 p. m. Schubert's Rosamunde will be sung by the Continentals over the NBC System; Sunday, Nov. 18, at 4 p. m.

¶ Arcadie Birkenholz, violinist, in all Schubert program. NBC System; Sunday, Nov. 18, at 6:35 p. m.

¶ Reinald Werrenrath's educational program will be devoted to old Italian songs. NBC System; Sunday, Nov. 18, at 7 p. m.

¶ Utica Jubilee Singers in program of spirituals and rural Negro melodies. NBC System; Sunday, Nov. 18, at 9:15 p. m.

¶ Giovanni Martinelli, tenor of the Metropolitan Opera Company, and Gennaro Papi, conductor, are featured in the General Motors Family Party. NBC System; Monday, Nov. 19, at 9:30 p. m.

¶ Giuseppe di Benedetto, tenor, and Carl Bethmann, baritone, in Neapolitan Nights. NBC System; Monday, Nov. 19, at 9 p. m.

¶ Gounod's Romeo at Juliette will be sung by the National Grand Opera Company, Cesare Sodero, conductor.

NBC System; Monday, Nov. 19, at 10:30 p. m.

¶ Vladimir Bakaleinikoff directs an orchestra of Cincinnati Symphony players over WLW; Tuesday, Nov. 20, at 8 p. m.

¶ Schubert is the first composer of the new Edison Hours with Famous Composer series. WRNY; Tuesday, Nov. 20, at 8 p. m.

¶ Morley Singers and string quartet in excellent program. NBC System; Tuesday, Nov. 20, at 8 p. m.

¶ Works of Great Composers program is devoted to Debussy with Astrid Fjelde, soprano; Lawrence Wolfe, tenor, and Marie Miller, harpist. NBC System; Tuesday, Nov. 20, at 10 p. m.

¶ Five Chopin preludes will be played by Lolita Cabrera Gainsborg over WJZ; Wednesday, Nov. 21, at 7:35 p. m.

¶ Works for two pianos and orchestral numbers in La Touraine concert. NBC System; Wednesday, Nov. 21, at 7:30 p. m.

¶ Helen Clark, soprano, and Lucien Schmidt, cellist, in Maxwell House semi-classical concert. NBC System; Thursday, Nov. 22, at 9:30 p. m.

¶ German composers furnish the program for the Slumber Hour, NBC System; Thursday, Nov. 22, at 11 p. m.

¶ Bamberger Little Symphony Orchestra with Richard Maxwell, tenor, over WOR; Thursday, Nov. 22, at 10 p. m.

¶ Walter Damrosch's RCA Educational Hour presents, in the first half, (Fairies in Music) Mendelssohn's Midsummer

Night's Dream overture; Berlioz' Dance of the Sylphs and Ravel's Beauty and the Beast; the second half, (Flute and Clarinet) includes the scherzo from A Midsummer Night's Dream, the intermezzo from Bizet's first Carmen suite and Liszt's second Hungarian rhapsody. NBC System; Friday, Nov. 23, at 11 a. m.

¶ Nicola Thomas, violinist, will play Greig's C minor sonata with Minnie Weil accompanying, in Sonata Hour. WOR; Saturday, Nov. 24, at 8:15 p. m.

¶ Mary Damrosch directs an all Schubert program over NBC System; Sunday, Nov. 18, at 1 p. m.

¶ Chicago Civic Opera Company over the NBC System; Wednesday, Nov. 21, at 10 p. m.

HARTFORD CONCERT

HARTFORD, Conn., Oct. 31.—Miss Irene Kahn, well-known Hartford pianist, has been selected as accompanist for the Cecelia club of Hartford for the coming year, succeeding Marshal Seeley who has resigned. The club, Moshe Saranov, director, will give a concert in December. The Christmas Oratorio by Bach, will be a feature. The program will also include Three Old Carols by J. M. Joseph; The Holly, a folk song arranged by E. T. Davies, and Agnus Dei by George Bizet with orchestral accompaniment.

The Hartford County Choral Society will present Cowan's cantata Rose Maiden—the auditorium of the Bulkeley high school, Nov. 23.

Meriden, Conn.—Among the musical events of the season will be several concerts by the boys' and girls' glee clubs, presented by Douglas Smith, supervisor of music in the public schools, concerts at the churches during the holidays and musical events by the social clubs.

W. E. CASTLOW.

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SELECTED BROADCASTS



Symphony on the Air—Coping with Wagner—Impresarios and Variety — The Big Bull Scene from Carmen

Reviewed by David Sandow

LET us hope that the latest wave length allocations, which went into effect Nov. 11 mark the Federal Radio Commission's final juggling of the country's broadcasting stations. Since its advent two years ago the Commission apparently has done little save cause listeners to scrap their logs and commence afresh on new ones. No sooner had one finished a neat and comprehensive tabulation than he was obliged to go through the process of locating and recording stations all over again. Perhaps the latest rearrangement falling on Armistice Day contains significance for the listener.

There is no gainsaying that the Commission has been confronted with a heartbreaking task. And when one considers that it has had to deal with a situation in which there are more than 400 superfluous stations, this task also looms as an impossible one. In fact it is recognized that no satisfactory solution can be effected until many stations are forced to shut down. But the commission, which apparently has the stations' plight more at heart than the listeners', has not proceeded on this line. Instead it has tried to solve the problem by splitting time and assigning several stations to the same wave length along with other procedures. It remains to be seen how effective the newest alignment will be. Certainly the others caused little cheering.

The Commission, in all fairness, is entitled to a modicum of sympathy, for dilatory congressional methods resulted in the establishment of a governing body only after chaos had descended upon broadcasting. But it also deserves criticism not only for its failure (to date) to effect orderly conditions, but for the lack of faith it has shown in its own authority. For the commissioners to admit that they fear for the constitutionality of the radio law only lends additional heart to the recalcitrant broadcasters.

GEORGE CEHANOVSKY. (General Motors Family Party, NBC System, Nov. 5). If, as I hope, you peruse this department with some degree of regularity you may recall that in the previous week's broadcast John Charles Thomas was handicapped by unfortunate juxta-position. But the soloist on this occasion was surrounded by a program which, while not the most profound, was within standard bounds and was replete with venerable names. Music by Wagner, Bizet, Rubinstein, Tchaikovsky, Rossini and Rimsky-Korsakoff, with other composers lent merit and dignity to the event.

Mr. Cehanovsky, baritone in good standing of the Metropolitan Opera Company, was the soloist in this broadcast of "best known and most popular classics." (We'll not stop to argue G. M.'s contention as indicated by the quotation marks.) The singing of an artist whose technical equipment embodies mastery of microphone requirements is certain to strike lightly on the aural sensibilities of his listeners. Mr. Cehanovsky's voice emanated from the reproducer evenly and with the same freedom as it apparently surged from his throat. Yet a greater variety of color and keener interpretive feeling would have helped. A list which was confined mainly to operatic arias included the Toreador song from Carmen and Largo al factotum from The Barber of Seville.

The orchestra, which was guided by Adrian Schubert, set off in their best highlights Saint-Saens' Danse Macabre, Weber's Invitation to the Waltz and the Ride of the Valkyries from Wag-

ner's Die Walkure. What the latter lacked in sonority was compensated by a fine interpretation. And finally, Henry Burleigh should have been pleased with the manner in which the string quartet dealt with his Nobody Knows the Trouble I've Seen.

SONORA Phonograph Hour. CBS, Nov. 8). With sundry of its recording forces as the broadcasters and the Columbia system as the transmitting medium, the Sonora organization is sponsoring a series of programs to make dial turners disc enthusiasts as well. The musical whereithal is being culled from the symphonic repertoire, the concert library and the song catalogs as well as from musical comedy and the modern dance. Engaged in their presentations and the company's exploitation were found capable exponents of all the branches mentioned.

The hour attended on this occasion was so pregnant with music and presenters that seemingly perfunctory mention is all that space permits. The orchestra presented Hadley's Atonement of Pan, Tchaikovsky's Sleeping Beauty Waltz and Ponchielli's Dance of the Hours. Oliver Smith, tenor, sang Onaway, Awake Beloved from Coleridge-Taylor's Hiawatha's Wedding Feast; Helen Croy, contralto voiced Thayer's Laddie, and Jerome Swinford gave us the aria, Vision Fugitive From Massenet's Herodiade. The labors of all were such as to create nothing but friendly feelings for themselves and their sponsor, with the efforts of the symphony orchestra and Mr. Smith gleaned the warmest. In addition the Picadors served dancers zestfully, and a saxophonist charmed devotees of that instrument.

While on other occasion this department has frowned on an excess of variety, this broadcast was so admirably balanced and the efforts of its lighter units were in such good taste that it is recommended as a good modus operandi.

WHITE HOUSE Dinner Concert. (NBC System, Nov. 11). Apparently America's favorite after dinner beverage is due for unprecedented exploitation this season. The advent of the White House Dinner Music Hour makes the third prominent coffee vendor to utilize the radio as a medium with which to felicitate imbibers among broadcast adherents. This latest feature, like the Maxwell and La Touraine hours, relies mainly upon an orchestra to garner the much sought after good will. It also claims that its body of thirty-six players is the largest ensemble supplying music for the radio addicts' Sunday dinner.

Be that as it may, the unobtrusive musicalities of this newest NBC feature, to paraphrase a familiar quotation, effectively waited on appetite and health on both. And while neither the program nor its execution was such as to cause desertions from the banquet boards, at the same time, the half hour did nothing to mar the festivities of the mid-day culinary rite. The orchestra was put through the paces of Schubert's Marche Militaire, Kreisler's Old Refrain, and Tchaikovsky's Waltz of the Flowers and other numbers by Hugo Mariani, one of the NBC's indefatigable and accomplished conductors.

UNITED Symphony Orchestra. (CBS, Nov. 11). Since its first bow to the radio audience in September, 1927, the United Symphony Orchestra has maintained a high standard of artistry. Uniformly good performances of

carefully arranged programs have made the CBS Symphonic Hour sought out and attended by radio's most discriminating listeners. And as no time is lost for applause and intermissions, this feature invariably succeeds in its attempt to present a full concert program within the hour it is on the air. An item of interest is that as no number has been repeated during the run of this Sunday feature the total number of works played has already passed 800.

The program on Armistice Day included Tchaikovsky's Overture Solennelle, the Good Friday Music from Wagner's Parsifal, the second movement from Beethoven's Eroica symphony in addition to Weber's Jubel Overture and Elgar's Pomp and Circumstance. From the first note to the last the concert was as edifying as it was sincere, and as engrossing as it was artistic. Howard Barlow, who has conducted the United Orchestra since its inception, has added to this duty the role of program reader and proved as effective in the one as in the other.

MARIA KURENKO. (Atwater Kent Hour, NBC System, Nov. 11). Coloratura soprano displays and reminiscences of the 1918 doughboy's favorite tune fashioned this broadcast. The former had a competent exponent in Mme. Kurenko, but the later did not

fare so well. The male quartet to whom the war melodies were assigned seemed entirely afflicted with colds.

Mme. Kurenko rewarded listeners for their patience in remaining timed in between her groups with singing of a very high order. A slight vibrato which was noticed on her last radio appearance has disappeared, and her voice has taken on new clarity of tone and a certain freshness. And while the pyrotechnics called for by the aria, Une voce poco fa were accomplished with dexterity and dispatch, it was in the more lyric Last Rose of Summer and Tosti's Song of Italy that Mme. Kurenko appeared to the best advantage. Her delivery of these was outstanding for a smooth legato and most effective employment of nuance and color. Also she was very effective in the opening number, the Alleluja from Mozart's Motet, Exsultate. As a matter of record, the A. K. Orchestra was also present.

Mayer, Inc., Joins Engles

Two Concert Bureaus Now Affiliated

George Engles announces that Concert Management Daniel Mayer, Inc., has become affiliated with his concert management. This arrangement brings together two of the leading concert bureaus in the country, for the co-operative booking of more than thirty artists associated with the two organizations. Daniel Mayer, who founded the management which bears his name, died in London last August. Since then his associates, Marks Levine and Rudolph Vavpetich, have been in charge of the firm's activities.

Outstanding Names

The combined artist list of the affiliated managements includes some of the foremost attractions in the field of music and entertainment. Among them are Ignace Jan Paderewski, Ernestine Schumann Heink, Marion Talley, Jascha Heifetz, Dusolina Giannini, the New York Theatre Guild, Paul Kochanski, Mischa Levitzki, Guy Maier and Lee Pattison, Georges Barrere, Emilio de Gogorza and the Russian Symphonic Choir. The co-operative booking agreement covers the United States, Canada, Cuba and Mexico.

Mr. Engles is also managing director of the National Broadcasting and Concert Bureau, which has exclusive management of more than 100 radio and concert artists. Between this organization and the affiliated Engles and Mayer concert managements, leading stars of the concert and radio world will be brought together.

Introduced Paderewski

The founder of Daniel Mayer, Inc., was considered the dean of impresarios, having been in the concert business for forty-two years. He introduced Paderewski to English audiences in 1890 and to America two years later; he managed Josef Hofmann's first English tour and was the first manager of Anna Pavlowa, Mischa Elman, Mr. Levitzki and Miss Giannini. He also was manager at various times for Fritz Kreisler, Vladimir de Pachmann, Enrico Caruso and Tablo de Sarasate.

Wins Prize



George W. Chadwick

THE National Institute of Arts and Letters, holding its annual meeting on Nov. 8, awarded the gold medal for music to George W. Chadwick, of Boston, Mass.

This medal, for the possession of which any American citizen may aspire, is awarded in rotation to practitioners of the various arts, the award for music being made every eight years. The medal is awarded, not for any one conspicuous achievement, but for the recipient's work as a whole.

New Opera Galore for Germany

Berlin and Dresden to Have Rare Offerings

By Emily Z. Friedkin

BERLIN, Oct. 31.—With its three opera houses, its two symphony orchestras, its several quartets and choral organizations, Berlin offers the local and the floating population a musical fare unexcelled in the old world.

In contrast to the twenty-four week season of the Metropolitan Opera House, opera in Berlin runs throughout the year with the exception of a brief interval from July 9 to August 27. Other musical activities are in full swing in October with six concert halls at their disposal. A minimum of four are engaged every evening.

The length of the music season is taken for granted in the German capital; but the foreigner's enthusiasm in the wealth of opera is not universally shared. Indeed, the presence of the three operas is regarded as "inflation" and only insuperable obstacles in the form of contracts keep the third house going. Not even Berlin has need of nor can support a trio of opera houses.

But let a list of the offerings of these houses for the coming season precede an explanation of the complicated, not uninteresting situation. The Staatsoper Unter den Linden, recognized as the "erst," the "society" and international visitors' opera, brought, as its first premiere, Strauss's Egyptian Helen on Oct. 7, with Maria Müller in the title role: Fritz Wolf as Menelaus; Gita Alpar as Aithra and Friedrich Schorr as Altair. Leo Blech conducted and Panos Aravantinos designed the settings and costumes.

To follow, as novelties or revivals are: Der Singende Teufel which its composer, Franz Schreker, dedicated to this institution. This will be a world premiere. Schreker, who has been head of the State Conservatory of Music here since 1920, is his own librettist.

Krenek's Orpheus and Eurydice, performed once in Cassel two seasons ago, shows its composer in a totally different capacity from his sensational Jonny Spielt auf.

Giordano's Andréa Chenier will be revived because it contains Tino Pat-tiera's favorite role. This opera is practically never produced in Germany; last year it was performed only twice on all the hundred odd opera stages in Germany.

Berlin's Trojaner originally written in two parts for two successive evenings, is being condensed for a single night's performance by Julius Kapp, well-known critical essayist on dramatic poetry and music. It will be revived as a neglected work of art.

Così fan tutti, the only one of Mozart's works not on the regular repertoire, will be heard again next May when Marion Claire of the Chicago Opera becomes a member of the singing corps here.

The inclusion of Alban Berg's Wozzek in the season's program deserves mention. It had its world premiere in this house in December, 1925, and has already proved its lasting worth in spite of its rigid modernity, its



Rudolf Laubenthal as Menelaus and Maria Müller as Helen in the Berlin premiere of Strauss's "Egyptian Helen."

tonality, and difficulties of production. Staatsoper Plans

THE second state opera, the Staatsoper am Platz der Republik, promises the following premieres and revivals:

The pre-Mozartian work, Cimarosa's Secret Marriage, usually catalogued as a singspiele (a song-play), without the substantiality of opera. It was first produced in Vienna in 1792.

Krenek's three one-act operas, performed for the first time in Wiesbaden

this spring: Der Diktator, Koenigreich, and Meisterboxer.

Kurt Weill's Mahagonny, this composer's first full-length opera, in collaboration with Bert Brecht, first among Germany's younger dramatists. The scene is the Californian coast, in an imaginary city built for the world's pleasure; the action surrounds the fate of Jimmy, a wood-cutter who has come from Alaska. The work, as yet uncompleted, will have its premiere near the close of the season.

Ravel's Spanische Stunde and a new, as yet unnamed work by Hindemith, composer of Cardillac, will be given. Fliegende Hollaender, Carmen, and "Salome" will be presented with new stage settings; Marschner's Hans Heiling will be revived.

The municipal house, the Staetische Oper plans to give Bittner's Mondnacht its initial production. Other premieres for this house are: Schreker's Irrelohe, Wolf-Ferrari's Sly and Strauss's ballet, Josefslegende. The "newest" music will be heard in Weill's Protagonisten and Der Zar laesst sich photographieren, one-act operas.

The Verdi renaissance continues. Simon Boccanegra, edited by Franz Werfel who is largely responsible for the extensive inclusion of Verdi in the standard repertoire, will have its premiere later in the season.

In memory of Schubert's death a century ago his Weibersverschwoerung will be played and his Rosamunde dance music will be performed as a ballet.

Wagner's Tannhauser, Lohengrin, and Parsifal will be restaged and restudied, as will also Fledermaus, Eugen Onegin, Feuersnot, and Goetz' Taming of the Shrew.

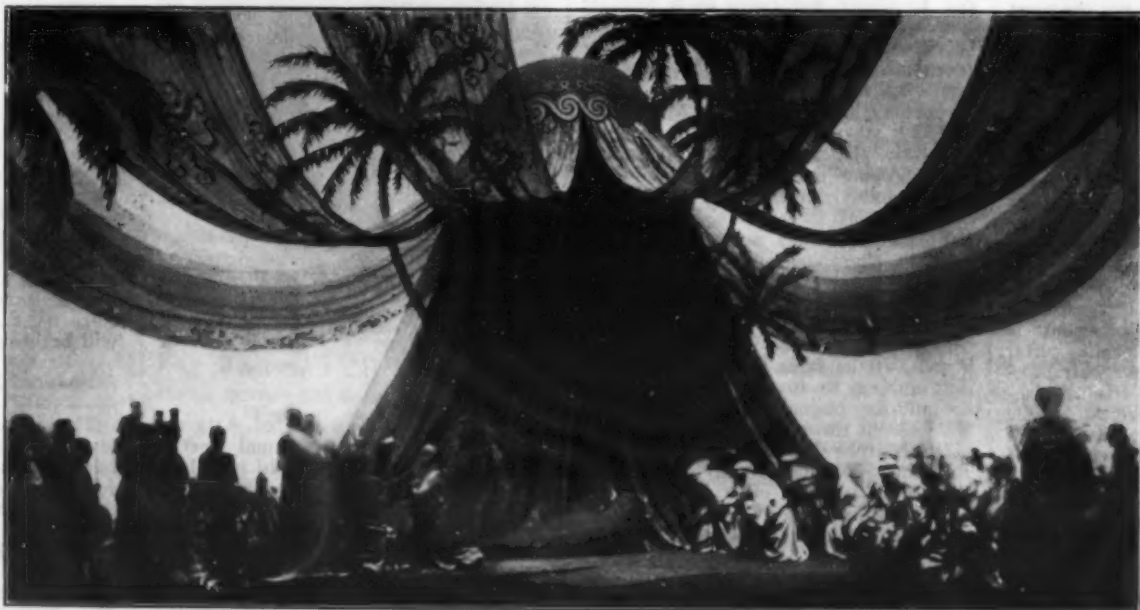
The most striking addition to its opera forces is that of Marion Claire because it reverses the usual practice of importing singers from Europe to America. Since the death of the Russian singer, Jurjevskya, the Staatsoper has had no singer of the quality for such roles as Elsa in Lohengrin, Desdemona in Othello, Sophie in Rosenkavalier. Miss Claire will embody these parts in addition to her Così fan tutti and becomes, probably a permanent addition to the cast.

Berlin loses its prominent singers, for a part of the season at least,

to the Metropolitan; it also loses several to the local operetta. This season Michael Bohnen and Richard Tauber have both gone over to the lighter musical play. Tauber made an appearance on Oct. 7 as Goethe in Franz Lehar's Frederike, and Bohnen is playing the title role in Casanova, a Johana Strauss potpourri.

In the world of salaries here, the sky is not the limit. The three operas are bound by agreement not to pay more than 1,000 marks (\$240) to any star for an evening performance. The operetta is known to pay from two to three times that sum.

The opera houses here have adopted the policy of guest stage directors. Don Carlos was (Cont'd. on page 28)



Act II of the "Egyptian Helen"—the tent in the desert—as staged by Paul Arvantino for the Berlin premiere.



Maurice Marechal, French 'cellist, surveying the sands of the desert from the humps of a camel.

Beniamino Gigli, Metropolitan tenor, his wife, his daughter Rina, and his son Enzo, return on the S. S. Leviathan after a summer spent abroad.



Maria Jeritza, who arouses interest this season as the Egyptian Helen, comparing notes with Norma Shearer, screen star, on the lot at Hollywood where Miss Shearer was recently filming the "The Little Angel."



Yeatman Griffith, New York vocal teacher, with his wife, his daughter Lenore, a pupil, Clifford Barnie, and his son, Caldwell, return from Europe on the S. S. Adriatic.

Marcel Salzinger, director of the voice department of the Cleveland Institute of Music, and Sergei Klubansky, New York vocal teacher, return from a summer in European capitals abroad the Thuringia.



(Continued from page 26)

staged by the director of the Leipzig Opera House, Walter Brüggemann; Cimarosa's Secret Marriage by Eugen Keler, director of the Stadttheater in Heidelberg, and known as a specialist in the old singspiele genre.

Ernst Legal, formerly of the Stadttheater, Cassel, who has taken over the direction of the Staatsoper am Platz der Republik this season, has engaged no chief director at all, preferring to assign each work to the man most competent to deal with it. He wishes to do the same with scenic decorators, so that Berlin may have the opportunity to see the work and test the reputations of men prominent in other cities. In accordance with this plan, Heinz Porep, a young artist in the limelight in Baden-Baden, will be one of the several to be called to the capitol.

Laudable as this project is, it will scarcely solve the problem surrounding this house, which is the step-child of Berlin's musical activities. The Unter den Linden house, as the main opera of Berlin, visited largely by transients, either Germans from the provinces and other cities, or foreigners, maintains itself as a national and international institution. The Staetdtische Oper, situated in Charlottenburg, one of the boroughs of Greater Berlin, has for its audience the solid burghers of Charlottenburg who give it steady support by subscription. Bruno Walter is its guiding genius and his prominence has raised it out of the atmosphere of "second best" where it otherwise might be.

The house am Platz der Republik should be a folk-opera house and bring the proper fare. With Klemperer continuing as its musical head, and now Legal as general director, it will not reach that goal any more surely than in the past. Klemperer, with a penchant for the extraordinary, the *outré* is scarcely the conductor of a folkopera house; his Stravinsky performances, of an exceptional high order, are not for the masses, nor is Cardillac, which he sponsored. Legal is responsible for the new staging of Salome, surely out of place in a folk institution, as are the novelties promised for the season. This is meant as no criticism of the quality of the performances; as an experimental opera it serves an artistic purpose. Its qualities, however, could be incorporated into the Unter den Linden house without much technical difficulty. I have it from authoritative source that the State Opera management would be gladly rid of this second house, would turn it over to the Volksbuehne without a penny's charge—but the Volksbuehne prefers to hold to the contract, to let the State worry about the budget and to continue to pay thirty-six cents a seat.

The State regards a deficit in its operas as a matter of course, even as it does its appropriations for schools and museums, but deficits too, have their depths; and the State now knows that the folk may be entertained and happy with Butterfly or Tiedland, but have little understanding for Tristan. It is being repeatedly said that the situation cannot go on, that the inflation must end—but the contract is there with more than a decade to run.

Orchestral Concerts

THE usual Philharmonic concerts are scheduled for this season, ten under Furtwaengler's baton, and six conducted by Bruno Walter. Each of these concerts is performed twice, on Sunday morning at 11:30 and again on Monday night at 7:30. The soloists in the Furtwaengler concerts are Rachmaninoff, Schorr, Schnabel, Kreisler, Gabrilowitch, Kempff, Wuellner, Morini, Piatigorsky and Flesch. With Bruno Walter will appear as soloists Anday, Edwin Fischer, Giannini, Horowitz and Maria Mueller. New compositions to be performed has not yet been announced, but the subscribers



The cast of "The Egyptian Helen" at a dress rehearsal in Berlin. Frau Laubenthal next to her husband in the role of Menelas, Maria Mueller as Helen, and Richard Strauss, the composer, between her and Aithra (Gitta Alpar) and Altair, (Frederick Schoor). Seated is Bert Hallowanicz.

are promised Beethoven's Missa Solemnis and Mahler's Third Symphony. These are subscription concerts and always sold out.

Sixteen more concerts with the Philharmonic Orchestra are announced, six with Heinz Unger conducting and ten, each with a different guest conductor. Heinz Unger introduces the following three compositions to the Berlin concert public: Ernest Bloch's Concerto grosso, Dale's Romanze and Finale, and Ernst Toch's Spiel fuer Blasorchester. Soloists to appear at these concerts are Vecsey, Moriz Rosenthal Zlatko Balokovic, Lionel Tertis, Adolf Busch and Wilhelm Backhaus. Richard Crooks is scheduled as soloist with the concert to be conducted by Oscar Fried with the Philharmonic Orchestra.

The Berlin Symphony Orchestra will give three concerts under the baton of its own conductor, Kunwald, successor to Emil Bohnke who was killed in an automobile accident last spring. Kunwald was formerly a conductor of the Berlin Philharmonic, then of the Cincinnati orchestra, and finally as a result of the war, became somewhat obscure in Koenigsberg, East Prussia. He brings as the sole novelty the second Orchestra Suite by Enesco, the Rumanian composer.

Vladimir Shavitch, invited from America, will also conduct three concerts, introducing a new work to Berlin on each occasion: Roussel's Concerto, Prokofieff's Pas d'Acier and Mafipiero's Cimarosana.

A series of ten orchestra concerts forms part of the regular activities of both State opera houses. Those in the Unter den Linden house are conducted by Kleiber and will bring the following novelties: E. Bohnke, Symphony; Schreker, Orchestra Lieder; Mraczek, Variete and Stravinsky's "Sacre du Printemps." In honor of the Schu-

bert centenary, his eight symphonies will be played, one on the program of each of the last eight concerts. These concerts, with the opera orchestra, are given twice, Friday noon and evening, the latter in lieu of the opera performance.

Rivaling the interest in the Walter and Furtwaengler concerts are the Klemperer Concerts, ten concerts in the Staatsoper am Platz der Republik under the baton of its musical director, Otto Klemperer. Klemperer has his own particular following, and he is promising these devotees Stravinsky's Apollo and Les Noces, Josef Matthias Hauer's Orchestra Pieces, Hindemith's Violin Concerto, Debussy's Three Orchestra Pieces and Mahler's Ninth Symphony, Lied Von der Erde, and Kindertotenlieder.

A special feature of the Singakademie's activities this season will be Bach's Passion of St. Matthew in its full length on March 11 to commemorate the first performance, a century before, which Felix Mendelssohn conducted for the Singakademie. It will be given in the old Garrison Church. There will be two repetitions and one performance of the Passion of St. John during March.

Prof. Georg Schumann, directing head of the Singakademie, has announced two new works; G. von Keussler: In Jungen Tagen, a Volksoratorium and F. Wein-

gartner's Resurrection.

Michael Taube will play the following selections for the first time in his chamber music concerts: Hindemith: Konzert fuer Viola d'amore; Holst, St. Paul Suite; Honegger, Le Dit des Jeux du Monde; Wolfgang Jacobi, Cantata for chamber orchestra, choir and tenor solo; Rathaus, Pastorale and Dance for chamber orchestra; Toch, Vorspiel zu einem Maerchen; Dessau, Dance Suite for orchestra and piano.

THE Staatsoper, Dresden, which ended its season so brilliantly with the world premiere of Strauss' Egyptian Helen announces the following novelties for the coming season:

Wolf-Ferrari's Sly, to be produced preceding the Berliner Staetdtische Oper performance, and to be the first performance in Germany; Theodore Stearn's Der Schneevogel also a premiere for Germany as well as for Dresden.

Dresden will see for the first time Puccini's Manon Lescaut, and Gianni Schicchi, Tschaikowsky's Pique Dame and Nutcracker Suite (the latter as ballet); Schubert's Weiberverschwörung, arranged by Rolf Lauchner, Fritz Busch and D. F. Tovey, with ballet scenes to Schubert's dance music. Otto Erhardt will direct the staging of the opera and Ellen von Cleve-Petz will stage the ballet.

Hans Pfitzner's Der arme Heinrich, produced in Mainz in 1895 for the first time, will reach Dresden this winter.

Wagner's Nibelungen Ring will be staged anew in Dresden also, as will Peter Cornelius' Barber of Bagdad, a comic opera in two acts. A heavy, inapposite Wagnerianism kept Cornelius out of the German opera houses until it was discovered that his was a light, transparent style which his editors and arrangers covered with a heavy hand. He is regarded as the father of the German comic opera and his Barber, the only one of his works still to be played, is now given in its original form.

Under the auspices of the opera house and under Fritz Busch's direction there will be twelve symphony concerts. With the exception of the Palm Sunday concert (Beethoven's Ninth Symphony), and the Christmas week offering (Beethoven's Missa Solemnis), each concert will bring some work not found on its programs during previous seasons. These novelties are: Adolf Busch, Symphony in E minor; Schubert, Stabat mater (with choir and soloists); Dopfer, Ciaconna gotica; Alban Berg: Selections from Wozzek; Honegger, Horace victorieux; Manuel de Falla, Nights in a Spanish Garden; Pfitzner, Two songs for baritone, with orchestra; Blumer, Dance Suite; Ravel, Daphnis and Chloe; Busoni, Comedy Overture; Tindemuth: Konzertmusik fuer Blasorchester; Stravinsky; Oedipus Rex; Roger, Beethoven Variations; Jaromir Weinberger, Overture to Schwanda, der Dudelsackpfeifer.

Other German Cities

MORE than a hundred German cities have permanent opera ensembles—an almost overwhelming beaultitude for any country. The most ambitious undertaking of the year is, beyond a doubt, Duisburg's, where six premieres will be performed during one week on the occasion of the first Opera Week under the auspices of the Deutsche Tonkünstlerverein. The Herculean task falls on the shoulders of Saladin Schmitt, general manager of the Duisburg Stadttheater.

Three of the new works remain to be chosen. The three already selected are Machinist Hopkins, by Max Brand, a young Viennese composer; Szymonowski's King Roger, and Trojan Women by Emil Peeters of Bochum.

Leipzig will bring two new operas during the course of the season: "The Black Orchid, characterized as a Kriminalgroteske by d'Albert, and Kaskische Venus by Wetzler.

Other premieres will be Janecek's Sache Makropulos in Frankfurt; Rimsky-Korsakoff's Kaschtschei der Unsterbliche in Dortmund; Weinberger's Schwanda der Dudelsackpfeifer in Breslau and Buesseldorf.



A scene from "The Secret Marriage." Ellen Burger (Elisetta), Else Ruziczka (the elderly aunt), and Martin Abendroth (the parvenu Father).

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GRACE CORNELL IN SUCCESSFUL DEBUT

By Ivan Narodny

AN unusually delightful solo dancer is Grace Cornell, who made her American debut on Sunday evening a week ago in the Booth Theatre, New York, assisted by Frank Parker, a brilliant modern troubadour or mimic singer.

To be a successful solo dancer and hold the attention of the audience throughout the evening, as Grace Cornell did, is not an easy task. Routed artists are wise and employ ensembles and ballets to keep up the interest. Our age is more nervous and more liable to boredom than the age of a Tagliani or Fanny Elsser. Therefore artists employ extra attractions, as ensembles, ballets and what not, in order to succeed. Pavlova, Ruth St. Denis, Doris Niles and the rest are doing it. But instead Miss Cornell preferred to have Frank Parker, another soloist, with his mimic songs, as her contrast.

Grace Cornell opened her program with the Pastoral by Scarlatti, which she danced as Diana, the Greek goddess, in the style of Louis XV. It was nothing but a conventionalized silhouette of the eighteenth century, with little opportunity for fire or thrill. This was followed by four plastomimic dances to the music of Debussy, entitled Seasons, in four movements, depicting the awakening of spring, the languor of summer, the fury of the autumnal winds, and the cruelty of winter. After this she danced another modernistic number in somewhat similar style to music by Casella and Scriabin. Both numbers seemed difficult to transpose from vague phonetic images into dramatic-plastic pictures, simply because they were compositions meant only to be abstractly instrumental,—nothing else. The dancer was splendid in the waltzes of Waldteufel, which she interpreted as sketches of Degas, in Tea à la mode, by Poulenc and in The Gypsy Dance, as the finale.

Miss Cornell is a brilliant solo dancer with splendid conceptions of the musical images. She proved best in lyric, humorous or dramatic-vivacious renderings of phonetic themes. She was better in The Gypsy Dance than Doris Niles or any other American dancer I have seen, and she was superb in the satiric dance of Poulenc.

Scriabin's Pronouncement

MISS CORNELL was handicapped in rendering the compositions of Debussy, Scriabin and Casella, simply because no dancer has yet been able to visualize what could only be heard. I discussed the subject with Scriabin when he contemplated writing his Prometheus and he told me:

"My music is visual only pictorially, but not kinetically. I am symphonic, but not operatic, least of all dramatic. You may be able to see pantomimes in my music, but I hardly think any dancing."

While it is true that a number of Debussy compositions can be danced, it would be wiser for all solo dancers to follow a suggestion I made to the Russian ballet, and which it is pursuing now: namely, to enter into negotiations with a living composer and have the music especially written for whatever subject the dancer may require.

I have always maintained that dancers should dance to music, and not to their dramatic ideas, as the so-called New Russian Ballet (Diaghileff Ballet) and its sponsors have been advocating. This principle is more important for a

solo dancer than it is for a ballet, as absolute synchronization in the case of the former is the whole magic of a dance.

The foremost principle of a solo dancer is to dance the music, and not a dramatic idea or a plot imposed on the music. Any figures which are not dictated by music, any movements independent of the rhythmic imagery of music, are synonymous with abandonment of the subject, and make dance a melo-pantomime, which, like melo-dramatization, is a separate art.

An excellent contrast to Miss Cornell's dances was formed by the dramatic troubadour songs of Frank Parker in which the singer proved himself a superb soloist. His interpretation of Whales by Gabriel Pierné, and Tobacco by Frank Kitson were actual gems of the *chanson mimée* art which he executed with such gallantry and artistry that the audience cheered for more.

KINDLER RETURNS TO PHILADELPHIA

PHILADELPHIA.—The Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Ezerman is managing director, announced Hans Kindler's return from Europe on Nov. 3. Auditions for his cello class at the Conservatory were scheduled for the afternoon of Nov. 8.

Olga Samaroff was announced to give the first of her lectures on music and musical history on Monday afternoon, Nov. 5.

The Conservatory announced a piano recital by Arthur Reginald of New York, assistant to Mme. Samaroff, on Monday evening, Nov. 5. His program was to include the Fantasie and Fugue in G minor, Bach-Liszt; Beethoven's Sonata, Op. 101, and a Brahms and Chopin group.

BOSTON, Oct. 25.—Misha Elman, who has not given a solo concert in this city for three years, will return to Symphony Hall for a recital on Sunday evening, Nov. 18.

Bruce Simonds, pianist, has returned from a summer spent in Europe and will teach on Fridays at his studio in this city.

Frederick Fisher, associate conductor of the St. Louis Symphony Orchestra, was announced as guest conductor of the first concert of the People's Symphony Orchestra at the opening of its season in the Hotel Statler ballroom Sunday afternoon, Oct. 21, with Ruth Webb, pianist, as soloist. The regular conductor for the season will be Theophile Wendt of London, formerly of Cape Town, Africa.

W. J. PARKER.

BANGOR, ME.—Tony Sarg's Marionettes were seen in the City Hall on the afternoon and evening of Oct. 23. The entertainment was under the auspices of the Bangor Federation of Women's Clubs, of which Mrs. Charles H. Newell is president.

Signs Augur Good Season

Evans and Salter
Optimistic at Winter

"THE fact that up to the present time we have closed a greater number of contracts than last year at the same period would seem to augur well for the present season, at least as far as we are concerned," states Lawrence Evans, of Evans & Salter. "We manage only a few of the greatest and most outstanding artists and are therefore not subject to the temporary changes in economic conditions which beset the path of managers of a larger list of artists of various prices. Last year, for instance, we were scarcely affected by a somewhat 'off' season."

"This year, after completing negotiations which have extended over a period of about five years, we will send Mme. Galli-Curci on a five months' tour of the Orient. Like her other two foreign tours which were under our management, the British Isles in 1924 and Australia and New Zealand in 1925, this will be Mme. Galli-Curci's first visit to this part of the globe. She will open the tour at Manila, in the Philippine Islands, on March 7, going from there to China and later to Japan. In each case a series of concerts will be given in all the principal cities. On the return trip one, and perhaps two concerts will be given in Honolulu. Before sailing for abroad Mme. Galli-Curci will appear in a number of concerts in this country during November and December, after which she will fulfill her regular number of appearances at the Metropolitan Opera House.

Rethberg's Bookings

"Elisabeth Rethberg, who is now appearing at the Metropolitan, having made her first appearance of the season in Aida on Nov. 2, has been booked for a large number of concert appearances throughout the country after Jan. 1, including several concerts with leading symphony orchestras. Mme. Rethberg is now preparing and will sing the latter part of this month the leading role in the premiere of Respighi's The Sunken Bell.

"That the tenor has supplanted the former matinee idol of the speaking stage would seem to be true, judging from the number of bookings we have made for Tito Schipa this season. After working his way eastward from California, appearing in concerts in the principal cities en route, he was booked to make his initial New York appearance of the season at Carnegie Hall on Nov. 11. After completing a number of concert engagements in the east this month, he will return to the Chicago Opera Company for his regular number of performances during December and January.

"Great contralto voices are very rare, and the eminent position occupied by Mme. Homer will again find her fulfilling a number of important public appearances this year. She will also be heard with the Metropolitan Opera Company.

"The romantic artistry and dramatic work of Lawrence Tibbett have placed him in a preeminent position for the past few seasons. His achievements are unique and the beauty of his voice would attract attention even if his acting ability were less pronounced.

"Since we booked him for his first regular concert tour following his memorable sensation in Falstaff in January, 1925, he has made appearances in practically all of the largest cities of America. He scored such great success everywhere that we have been forced to arrange return engagements this year in practically every place.

His versatility in singing and interpretative ability, have been a pronounced feature of this success.

"Mr. Tibbett opened the season this year with Mme. Rethberg with the San Francisco Opera Company, after which he started on a concert tour of the west which is now bringing him eastward. He will rejoin the Metropolitan Opera Company for his regular number of appearances after Christmas, and after completing the road tour with that organization he will make another concert tour during May.

"This year we have introduced a novelty attraction to the public in Doris Niles and her ballet. This attraction possesses such a distinctive charm that we are confidently expecting it to be one of the highlights of the season. After completing the fall tour which includes all states from Wisconsin eastward, we will start the ballet off again right after the holidays, routing it through the south to Texas and then on to California for a three-weeks' tour. Reports from cities already played indicate it is being highly received."




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SCHUBERT—MAKER OF MUSIC

By Philip Hale

(Continued from page 23)

not without a touch of parochialism in its sentiments. The sentimental German arises, passionate in gardening, mooning, talking of *Die Natur*, which, in his eyes is fairest when covered with tables of beer, knitting women, artificial sheet-iron machinery, and blaring military bands. I admit the freshness and buoyancy, the pleasing melancholy of some of the songs but the cyclus, as a whole, is an acquired taste to foreigners. The *Winterreise* cyclus is a higher, more imaginative flight, and this flight passes immediately the boundaries of the singer's country.

Created the Song

THE striking characteristics of Schubert's best songs are spontaneous, haunting melody, a natural birthright-mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem, and in finding the fitting descriptive figure for salient detail. His best songs have an atmosphere which cannot be passed unnoticed, which cannot be misunderstood. In

these songs, in which he surpasses all other composers—he surpasses himself. Remember, too, that he created the song, as it has been known since he began to sing.

Considering his instrumental music, judgment is not so sure of itself. Even in his largest instrumental moments, Schubert is not often so unerring or authoritative. This may be said of several of his finest compositions: the first movement is noble, inspiring, radiant in beauty; it speaks with "the perfect recititude and insouciance of the movements of animals, and the unimpeachableness of the sentiments of trees in the woods and grass by the roadside, and this," as Walt Whitman says of literature, is "the flawless triumph of art." Then there is a gradual sure descrescendo of musical interest and worth unto the last chord of the finale. There is nothing of more complete, well-rounded beauty in the literature of music, than the first movement of the *B Minor Symphony*. That this symphony was unfinished is not to be deplored. The second movement is a falling off; it is diffuse, sentimental. The *Unfinished Symphony* in *B minor* is great because it is unfinished.

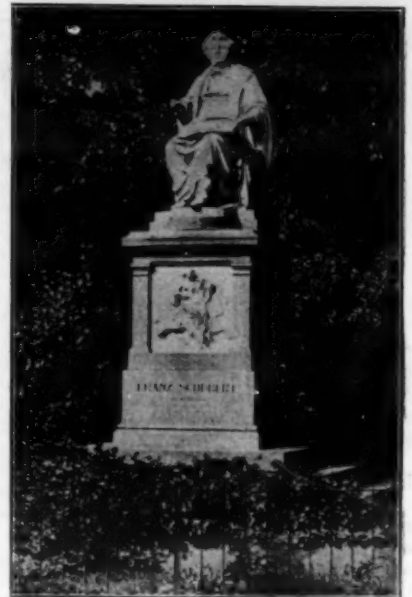
There are exceptions to this rule in Schubert's case. The strength of the *C Major Symphony*, in spite of its ap-

palling length, is pretty well maintained. In the *C Major String Quartet* (Op. 163), the trio of the *Scherzo* is of that mysterious beauty peculiarly, solely Schubertian. That diffuseness is the curse of Schubert's instrumental music in bulk is an old cry, and one that may well be provoked by the inferior songs. Like unto a child pleased with his babbling, he says the same thing over and over again; and sometimes the thought is hardly worth the first saying. Perhaps his scanty education had much to do with this; but it must also be taken into consideration that he wrote at furious speed, as though he were a space writer; he did not take the trouble to revise his expression; and his extraordinary fertility of invention was such that he wrote hurriedly to finish one composition while the material for another was already fretting his brain. He found it easier to write at length than to write concisely. And then, he had no opportunities to hear his most elaborate works.

This diffuseness is spoken of by Rubinstein: "God created woman; certainly the most beautiful of his creations, but full of faults. He did not polish them away; He was convinced that all which was faulty in her would be outweighed by her charms. So is Schubert in his compositions; his melody outweighs all deficiency, if deficiency there be." A kindly defence, but Rubinstein in his *Conversation on Music* enjoys paradox as though he were a pirate of Penzance.

The Individual Note

IN Schubert's best music for orchestra, chamber and piano, we find the same individual note that vivifies and distinguishes his songs. Now there is nothing so difficult to describe in words as the effect produced by absolute music. For what is music? "All music is what awakens from you when you are reminded of the instruments," and so "all architecture is what you do to it when you look upon it." One may choose cunningly and delicately pure and crimson words, and juggle with them dexterously until the sentences are



Memorial statue to Schubert by Karl Kundmann, in a park in Vienna.

No one, except Mozart, could be in music so innocent and at the same time so gay. There is an innocence in Schubert that Mozart never reached. On the other hand, the melancholy of Schubert seldom approaches the titanic despair of Beethoven, or the pessimism of certain modern composers. His melancholy is always human; it is often homely. Love with him is neither epidermic, as in Massenet's *Esclarmonde*, nor is it heroically sensuous, as in the music dramas of Wagner. I do not remember one page of Schubert's music that is sensual or erotic.

How Schubert contrived these alternating effects is foreign to the purpose of this article. Of what avail would it be to discourse on his restless changes from major to minor, from minor to major; his surprising ease in modulation, his tremulous, vague tonalities? These devices are free to all, and yet who has mastered the secret of Schubert by listening, prying, imitating? Few, if any, great composers are without mannerisms which may be imitated easily; the mannerisms of Schubert are his natural methods of expression. You hear a few measures and you say, "Schubert."

I have said that Schubert owed almost nothing to his predecessors and was not influenced seriously by the men of his period. He admired Zumsteeg; but if you plod your weary way through the songs and ballads of Zumsteeg, you will find no limit of Schubert. He worshipped Beethoven; but he persisted in writing his music in his own fashion, nor did he modulate or strain his voice in rivalry. He created a new lyric, the emotional song. He was amongst the first—was he not the first to invent the intimate piano-piece of small dimensions, as the *Moments Musicaux*, the *Impromptus*? Above all he was the discoverer of new musical moods.

Would Schubert have reached a still greater height if he had lived and applied his days and nights to counterpoint? This is a natural and futile question. Rigorous training might have taught him the need of self-examination and it might have given him the ability to stand aside from his work, to look at it as the work of another. But might not the apparent artlessness, which is one of his chief and peculiar charms, have disappeared? Might not the headlong spontaneity have been checked?

The Muse of Schubert would have ill-brooded the corset of the cantrypuntist.

Nevertheless, it must not be forgotten that some of Schubert's finest compositions were written during the last and dismal year of his life.



Schubert's grave in the old Währinger churchyard in Vienna.

music, but can one thus present clearly the intimate character of a composition to him that heard it not? In such attempts a writer easily waxes hysterical or falls into the bog of pathos.

Yet it may be said of Schubert's music that it alternates between such gaiety as is piped in certain poems by William Blake, and a melancholy that is like unto an autumnal sunset—or the ironical depression felt on a burgeoning spring moon—or the death of the year.

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Gotham's Important Music

A Week Full of Things Which Everybody Wanted to Hear

(Continued from page 10)

His singing was sonorous and musical at all times. Of Mr. Pinza's magnificent organ, not enough was heard. What there was, was gorgeous. The other two roles were capably filled. The chorus, which had much to do, did it well, and even Bellini's silly tunes, appropriate to the piano study of *pensionnaires*, were lifted to a sort of dignity by the way Mr. Setti's forces presented them.

The Jacobo Début

EL TROVATORE drew a large crowd for its first performance of the season on Thursday evening, Nov. 8. Mr. Bellezza played the score beautifully; he never allowed the music to drag, and by reducing everything to the common denominator of sheer melody he kept it unified.

Naturally the event of the night was the debut of Clara Jacobo in the role of Leonora. This young Italian-born American, from Lawrence, Mass., is not a newcomer to New York audiences. Her work with the San Carlo Opera Co., has for several years attracted favorable attention and given her valuable experience. As a result she is now artistically mature. She knows the traditions of the role, and has assurance. The voice is a well-controlled dramatic soprano of smoothness, warmth, and power. Perhaps the nervousness attendant upon a Metropolitan first appearance caused her to sing below pitch at times. The audience applauded her unstintingly all through the evening.

Margaret Matzenauer, as Azucena, was magnificent dramatically, and after her voice warmed up her singing was superb, especially in the last scene. Mr. Martinelli as Manrico deserved the approval he gained by his fresh, full singing. Lesser roles were capably handled by Philine Falco, and Messrs. Danise, Rothier, Paltrinieri, and Gabor.

Quarterly Musical Art

FROM indications at the first subscription concert of the Musical Art Quartet, Sunday night, Nov. 4, at the John Golden Theatre, it is going to be "the thing" to attend these performances. The audience fairly bristled with prominent, who swelled the considerable applause to an ovation. And well it was deserved. This quartet gains in excellence with each year, and its felicitous habit of playing but two quartets in an evening, leaving its listeners avid for more, is a bit of artistry and psychology. The gayer Beethoven was first heard, and the performers gave full winsomeness to his Op. 18, No. 2, playing with sparkle and delicious nuance. Then followed the sensuously lovely Ravel Quartet with its fascinating rhythms, odd little moments of pizzicato and melodies of haunting beauty. The second subscription concert was announced for Dec. 2, with John Erskine assisting. Sascha Jacobsen, Louis Kaufman, Paul Bernard and Marie Romanet-Rosanoff make up the personnel.

Gigli Sings

THE Nov. 4 concert of Beniamino Gigli differed in no way from this artist's customary recitals. The huge Century Theatre, including the stage, was completely filled, and enthusiasm ran high; the platform might easily have been mistaken for a florist's shop. The programmed arias were O Paradiso, Vesti la giubba, and the pleasing

Quando nascesti tu from Gomez's Lo Schiavo. The songs were by Donaudy, Carnevali, Rachmaninoff, and Buzzi-Peccia. There were, as usual, many of the expected encores.

Mr. Gigli was in particularly good voice; in lyrical passages his tone was above reproach, particularly in the *mezza voce*. The dramatics of his program he could perhaps afford to leave to others. Miguel Sandoval played the accompaniments.

Margaret Shotwell, an American pianist returning from abroad, played Debussy's Clair de lune, a Liszt Liebestraum, and for display Albeniz's Triana, De Falla's Danse de feu, and Liszt's Mephisto Waltz.

Friends of Music

THE second concert of the season by the Friends of Music, on Sunday afternoon, Nov. 4, consisted entirely of Italian music. It began with a smooth and spirited performance of Malipiero's La Cimarosiana by the orchestra. This suite of five fragments by the eighteenth century Cimarosa, re-orchestrated by Malipiero, pleases by its contrasts, elegance, grace, and transparency; it makes no claims to pretentiousness.

The chorus sang three of Verdi's great choral works, the Stabat Mater, Laudi alla Vergine Maria, and Te Deum, all from the great period of final activity which produced the composer's masterworks. The Stabat Mater, for four part chorus and orchestra, is straight-forward music, and though not ecclesiastical, is at least a sincere and dramatic setting of the text.

The Hymn to the Virgin is the address of St. Bernard from the last canto of the Divina Commedia. This four-part chorus for unaccompanied female voices is contrapuntal music, based on an unusual scale. The smoothness and warmth of the contralto choirs were noticeable in the performance.

The great Te Deum, with orchestra, employs the double chorus at times antiphonally and at times in unison, working up to a mighty climax in the Tu, Rex glorie, Christe. The short solo parts were taken by Ethyl Hayden, Max Altglass, and Dudley Marwick. Artur Bodanzky conducted with his accustomed zeal and artistry.

Rachel Morton

RACHEL MORTON, soprano, on Sunday evening, Nov. 4, presented at the Gallo Theatre an interesting program which began with Bach's My heart ever faithful, Strauss's Von dunklem Schleier umspinnen, and Die Nacht, and Wolf's Das verlassene Magdlein and Er ist's. The well selected French songs were Hue's Sur l'eau, d'Erlanger's Morte, Poulenc's Attributs, Delmas's Rêves bleues, and Debussy's Mandoline. Isolde's first act narrative, the only aria of the evening, was followed by English songs of Davidson, Bridge, Woodman, and St. Leger. There were several encores.

Miss Morton is essentially a dramatic singer, conceiving the music more from its dramatic situation than its musical form. Naturally, therefore, such songs as Morte fared better than the simple lyrics. The intense emotions of the Isolde scene gave the best opportunity of the evening for impressive, full-voiced declamation. At other times a certain tightness in production held back the tone too much for the larger effects that the temperament of the artist sought. The German and French diction was excellent.

Walter Golde played very acceptable accompaniments.

Samuel Gardner Plays

SAMUEL GARDNER, violinist, another of New York's favored sons, gave a Carnegie Hall recital, last Sunday night, Nov. 4, bringing out three of his own very piquant numbers, and—the Bach Chaconne.

Mr. Gardner has always played with much virtuosity, and in this performance he was in particularly good form, delivering with satisfactory polish everything except the Bach and even that was not entirely his fault.

The Preludes Nos. 7 and 4, and Impromptu were the first-time numbers of his own composition that Mr. Gardner



Anna Case, soprano—a recent soloist with the New York Philharmonic-Symphony.

displayed for the edification and delight of his friends in the audience. Lolli's Adagio and Allegro, Sinding's Suite in A, Kreisler's Shepherd's Madrigal and Polichinelle, and Friedberg's arrangement of a Schubert Rondo were the other numbers on the program. Mr. Gardner obliged with an unstinted number of encores.

Mr. Hutcheson's Recital

ERNEST HUTCHESON, a pianist known and respected by New York's musicals, was heard in his annual recital in Carnegie Hall, Nov. 7. Mr. Hutcheson is a good pianist, *per se*. He has an aristocratic touch, a taste for cadenzas and florid designs, and a facile command of the keyboard.

In his concert of last week, Mr. Hutcheson played Liszt's Sonata in B minor, Schubert's Musical Moments in A flat and C sharp minor, and Impromptu in F minor; Chopin's Mazurka in B minor, Nocturne in C sharp minor, and three études. His own arrangement of Mendelssohn's Scherzo from A Midsummer Night's Dream, and two of his own compositions, Prelude and Caprice, were the feature novelties of the program.

As an author's style is a direct reflection of his personality, a musician's composition is the direct embodiment of his interpretative philosophy. Mr. Hutcheson's Prelude was delicate and

airy, tending to traverse the octave range of the keyboard. His Caprice was more serious, harping on its message, but still embodying the florid touches, the runs and roulades which marked the works earlier on his program. By these presents he was known and heartily received.

Hänsel and Pagliacci

THE two poles of the operatic repertoire were represented on the double-program at The Metropolitan Opera House, on Saturday afternoon, Nov. 3, when Hänsel and Gretel was played in company with the gusty Pagliacci.

Editha Fleischer sang the part of Hänsel and Gretel. Both sang clearly and accurately—were in good voice, in other words—and interpreted the Grimm story with a piquant drollness. Henriette Wakefield and Gustav Schutzendorf were the perturbed parents of the itinerant bambini. Dorothea Manski, as usual, was the Witch, Merle Alcock, the Sandman, and Louise Lerch the Dewman. This was virtually the same cast as last year. Arthur Bodansky waved the stick with fitting whimsicality.

The transition from the still small voice to an ensemble of sound and fury was effected by the intermission. Pagliacci, while one of the best of the Italian veristic school, is nevertheless a hall of bombast by comparison with the Rumpelstilch fairy tale. Giacomo Lauri-Volpi, who made his New York debut as Canio, sang that part again, with a blood-curdling realism. Nanette Guilford was the seductive Nedda, singing in superb style. Giuseppe De Lucca, as Tonio, wrecked the happy home. Bada and Cehanovsky played supporting roles, Bellezza conducted, and thunderous applause arose from the standees.

Ralph Leopold Plays

FIGHTING the chaos of a presidential election, Ralph Leopold, pianist, gave a recital in Town Hall, last Tuesday night, Nov. 6. Playing with much technical dexterity, and fine musicianly spirit, he dug deep into classical soil with two choral-preludes and the allegro from the toccata in C of Bach, and passed on to Liszt's sonata, Rachmaninoff's Prelude, op. 23, No. 6, and numbers of Mendelssohn, Debussy, Arensky, and Grainger. In all of these he exhibited those artistic attributes which have earned him his place in local annals.

The climax of the evening came with Mr. Leopold's performance of his own version of the introduction and first scene from Act II of Tristan and Isolde. He was cordially received by his audience.

Mr. Rosen Appears

HE classes of musicians approximate Ruskin's grouping of poets. To some a note is only a note, to others it is a faery voice or tuft of cloud in the sky, to others again, it is clearly a note—but a note endowed with a poignant meaning. This in short is natural classification of artists: artisan, romanticist, and classicist, in the broadest sense of the word. There is in addition a class beyond . . . the class of genius, whose inspiration comes from without, is a transcendent thing: the class of the Dantes and Shakespeares, Beethovens and Bachs.

Max Rosen, in his Carnegie Hall re-

(Continued on page 33)

CITY FORECASTS

(Other Forecasts on pages 20 and 21)

Vancouver, B. C.

By A. Winifred Lee

VANCOUVER, B. C., Oct. 31.—With the object of elevating the standard of choral performance in Vancouver, there has recently been organized in the city the Greater Vancouver Choir, Dr. Frederic Rogers, the first conductor. Numerical strength of the organization is 250 selected voices, and as the choir will be conducted along the same lines as the Mendelssohn Choir of Toronto, great things are expected of it. The music to be performed by the choir will be devoted in the main to a cappella numbers, and the compositions of Purcell, Orlando Gibbons and other old masters will be prominently featured. The



Dr. Frederic Rogers, first conductor of the Greater Vancouver Choir.

president of the new organization is William Bailey, who has been identified with the musical life of Vancouver for many years.

Concerts and Programs

The twenty-six musical organizations in the city are already planning for an active season, and as is usual each season the Women's Musical Club and the Philharmonic Club will present a series of interesting recitals. The former has arranged two guest artist recitals, one of which was held on Oct. 24, and the other planned for Jan. 16. The first was a two piano day, with Bertha Ponci and Myron Jacobson of Seattle as the performers. Hart House String Quartet has been secured for the latter date, making their first appearance in Vancouver. There are two recitals of the club each month, making a total of twelve for the season. On alternate Wednesdays the student section which is very active here, gives programs.

The first guest artist of the Men's Musical Club will be Louis Graveure, tenor, who appears here on Nov. 17. Another guest artist will appear with the choir in March or April, the name not yet announced.

Sea Music

One of the features of the musical season here will be the sea music festival during the latter part of January, will be conducted by the music department of the Canadian Pacific Railway, and will consume an entire week. Prominent artists will probably be engaged for this program. In Victoria also, beginning on Dec. 22 for four days, the musical department of the C. P. R. will stage an elaborate carol festival program.

Other artists who will appear during the season are Benno Moiseiwitsch, pianist; Florence Austral, soprano; D'Oyly Carte company from London in three weeks of Gilbert and Sullivan revivals; Rachmaninoff, pianist; Tito Schipa, tenor; and John Amadio, flautist.

The seventh British Columbia Musical Competition Festival will be held in Vancouver May 1 to May 10, 1929. Similar competitions will also be held next year in Victoria, Nanaimo and Kelowna, while another festival is being planned in Nelson. All these are in British Columbia.

Winnipeg, Canada

By Mary Moncrieff

WINNIPEG, CANADA, Oct. 31.—The musical season of 1928-29 promises to be one of outstanding interest to the professional musician and to lovers of music in Winnipeg. Local organizations are showing much enthusiasm in planning the winter's programs which give every promise of being very fine indeed. The artists booked by local societies and managers are among the continent's foremost.

Gee Series

Fred M. Gee is presenting the following artists in the Celebrity Concert Series. Reinald Werrenrath, baritone gave the opening program Oct. 15 and the dates of subsequent concerts are to be: Rudolph Ganz, pianist, Nov. 7. (Mr. Ganz is to give a lecture recital Nov. 8); Kedroff Male Quartet, Nov. 26; Nina Morgana, soprano, Dec. 11; Sophie Braslau, contralto, Feb. 12; Efreim Zimbalist, violinist, March 11; Tito Schipa, tenor, April 1. Kreisler, Mischa Elman, and Will Rogers will give programs, as extra concerts under the management of Fred M. Gee. Miss Eva Clare, Winnipeg, pianist, will appear in recital Nov. 20.

Musical Club

The Women's Musical Club, Mrs. J. Y. Reid president, will open the year with Carlos Salzedo, harpist, as guest artist Nov. 5. Harold Samuel, pianist, and Juliette Gauthier, French Canadian soprano and folk song exponent, will appear under the club's auspices during the season. Many interesting weekly programs are being arranged to be given by local talent.

The Winnipeg Choral and Orchestral Society, under the leadership of John Dann, have commenced rehearsals for the winter's work. The initial performance this year was Mendelssohn's Hymn of Praise Oct. 30. Louis Graveure soloist. At Christmas time the society is planning to give Handel's Messiah.

The Winnipeg Welsh Male Choir have organized for the season under the leadership of P. J. Moseley who has recently come to Winnipeg from Vancouver.

Miss Louise Macdowell has returned from a summer's study in Chicago of the Meissner Melody way method of piano class teaching in public schools. Miss Macdowell has a class of over twenty-five teachers studying this method. The class is conducted under the auspices of the Manitoba Music Teachers Association.

A modern pipe organ has been installed in the Garrick Theatre. Miss Margaret Earl, theatre organist, dedicated the organ.

Other Activities

Ronald W. Gibson was elected chairman at the annual meeting of the Winnipeg Centre of the Canadian College of Organists. Arrangements are being made for the regular series of or-



Mrs. J. Y. Reid, president of the Women's Musical Club of Winnipeg.

gan recitals throughout the season. The third annual conference was planned for the third week in October.

The Welsh Imperial Singers under the leadership of R. Festyn Davies, will give two concerts in December under the auspices of Central Church.

Douglas Clarke has returned from spending the summer in Europe. He is conductor of both these organizations.

The Philharmonic Society will give the Bach St. Matthew Passion during the coming Lenten season, and a secular concert will also be given by the society in December.

Waterloo, Ia.

By Belle Caldwell

WATERLOO, I., Oct. 31.—Advance plans indicate that Waterloo will have one of the most interesting musical seasons of any previous year. This city is well equipped with auditoriums, one of which, the Cattle Congress hippodrome, seats 5000; large auditoriums in the high schools; seven motion picture theatre buildings and one other theatre; forty-three churches; are among the leading places with auditoriums.

It is justly proud of its municipal band, the Legion band of forty instruments, and having its own rehearsal room and library. This is its fourth successful year and will be a tax supported band this year for the first year. The band has won several contests in Iowa. Many free weekly concerts are given.

A promise of greater activity and a higher standard is spurring on the various women's and young peoples' music clubs for the ensuing year. A leading part in the coming music season will be taken by the women's clubs. Plans are under way by the Waterloo Woman's club, the largest women's club of the city, for an entertainment course this year. The club house indebtedness will be entirely removed March 1. This year marks the fiftieth anniversary of this club. The Fine Arts department was organized in 1910. The schedule for this department is as follows:

Oct. 5: Music and art of today in Spain. A talk on Modernism in Music given by the club president, Mrs. A. S. Weishaar.

Nov. 2: Schubert Centennial Day. An appreciation of Schubert by Mrs. E. L. Corton. Several musical numbers from Schubert including violin ensemble played by East High String Quartet directed by Elizabeth Green.

Dec. 14: Victor Herbert program. Talk on Victor Herbert and American Music by Mrs. W. McCormick; story of Natoma by Mrs. W. W. Beal; several musical selections.

Jan. 25: Music and drama of today in Russia.

Feb. 22: Music of today in Finland. An appreciation of Sibelius by Mrs. F. L. Chamberlain. Musical numbers and a play given by the High School Dramatic Club.

March 15: Music and art of today in France. A talk on Debussy and modernism in music by Mrs. Charles Young. Musical selection from French composers. A talk on modern art in France by Mrs. C. W. Chapman.

April 19: Music of the seasons.

April 26: Annual meeting.

May 17: Inauguration and spring luncheon.

Musical numbers are given at other department meetings, with a program given by the East High orchestra April 12: Christmas music by the Ladies Trio, Mrs. A. E. Enderlein, Mrs. Oliver Stevenson, Mrs. H. C. Wilbur, accompanied by Mrs. Claude Bennett: Feb. 8. Piano selections with interpretations furnished by Miss Marion Ransier's Studio: March 29, An Easter pageant directed by Dr. W. P. McCormick. The Junior Auxiliary of the Fine Arts department will have miscellaneous programs once a month. This department now has sixty-four members, with the following officers: chairman, Gretchen Gaston; vice chairman, Maxine Mead; secretary, Marjorie Harker; treasurer, Pauline Shockley; senior advisors, Mrs. Reuben Miller; and Mrs. Loren Berry.

The chairman of the Fine Arts department is Mrs. W. H. Bickley, vice-chairman, Mrs. Claude Bennett, and secretary, Mrs. Lee Litchfield.

B Natural Club

B Natural Music Club, a leader in musical activities here for a number of years, started its year's work Sept. 10. The Oct. 1 meeting was devoted to Iowa composers; Nov. 5, is to observe the Schubert centennial; Dec. 3, a Christmas party; Jan. 7, the history of prominent choral and chamber music organizations will be studied; Feb. 4, prominent symphony organizations will be the topic for study; March 4, Guest Day; April 1, original compositions by club members will be the feature of the program; May 6, annual reports; and the year will conclude in June with a banquet. This music club is to a large extent a study club. The president of the club is Martha McCormick and the director, Mrs. N. C. Altland.

Chapter Z. P. E. O. will give a musical Nov. 19.

School Music

The musical activities of the public schools, particularly East and West high schools, are exceptionally pronounced in this city. This is shown this year by the fact that in East High the enrollment for band and orchestra is the largest with one exception of any of the elective classes, with the number being 150.

East High School Symphony orchestra won the Iowa state championship last year. This year it is stronger than ever. The aim of both high schools is to come as close to complete symphonic instrumentation as possible in their orchestra and band organizations. The total number of instruments in East High orchestra is ninety-one pieces. In addition to this symphony orchestra, East High has a second orchestra of sixty-five pieces and a Junior High School orchestra of seventy pieces. Only the best instruments are used in the advanced organizations. The director is G. T. Bennett, supervisor of instrumental music in the East Waterloo public schools.

This department has five full time instrumental teachers: Elizabeth Green, violin; Mildred Townsend, cello and double bass; Ettabelle Storer, grade violin; Charles Goken, grade brass and woodwind. Mr. Bennett instructs brass and woodwind in Senior High. A course of study is followed that has been worked out by Mr. Bennett. Full credit is given for music in the high school the same as for other branches of study. Credit is also given for piano

lessons. There are Senior and Junior high school bands also.

West High school music department is under the supervision of Ralph Pronk, assisted by Mildred Luce, violin, and Charles Ball, brass instruments. This high school stresses band work and has an excellent band. Once a year a joint concert is given by the two high schools at each school in their large auditoriums. Several thousand persons attend these joint concerts. This year the students will participate in matters having to do with the policy and administration of the West High school band. Mr. Pronk states that more interest in band work has been manifested this year than ever before. The band's first public appearance this year will be at the Cattle Congress, one of the big events in this section of the state. A public concert will also be given the latter part of November in West High auditorium.

In addition to a large number of musical events of a local nature, Waterloo is furnished with a number of musical programs by the orchestra, band, music ensembles and soloists from the Iowa State Teachers' college located at Cedar Falls, only six miles from Waterloo.

Other Activities

The theatres of Waterloo are unusually well equipped with fine pipe organs and often present half hour and occasionally longer, music programs by orchestras, bands and soloists. One of the newest theatres, the Riviera, has a three manual organ with a professional organist, Ralph Jones, and also a ten piece band which plays largely popular numbers, and the band is arranged on a rolling platform. A few times during the year a full musical program is given by one of the three leading theatres with an orchestra or band participating. One of the finest theatres in the state, the Venetian, is nearing completion and will feature musical programs on its large organ.

A Spring Festival is sponsored each year by C. Albert Scholin with soloists from Chicago taking part in the three-day festival of music.

National Music Week is observed by the different musical organizations each year.

The different churches of the city are active in presenting musical programs, weekly vesper music services Sundays, and special choral choir programs at regular intervals throughout the season as well as Christmas and Easter cantatas with soloists. The larger churches have musical directors and organists in charge of large chorus choirs and with organ recitals also given during the year.

Honolulu

By C. F. Gessler

HONOLULU, T. H., Oct. 20.—An active musical season is in prospect for Honolulu. The Honolulu Symphony Orchestra is under its new conductor, Arthur Brooke, and a new organization, the Honolulu Opera Association, is rehearsing for its production of Flotow's *Martha* in December. Completion of one new auditorium—that of McKinley High School—and approaching completion of the magnificent Dillingham Hall at Punahou Academy, containing big and little theatres, dressing rooms, and all facilities for dramatic and musical performances add to the possibilities for productions by local talent.

Honolulu Symphony

The Honolulu Symphony plans a season of five or six twilight concerts of symphonic music, at intervals of about a month, to begin tentatively, Oct. 24, and probably interspersed with Sunday afternoon popular concerts. The Princess theater will be used, as formerly, for the regular

series, and probably the McKinley auditorium for the "pops."

Arthur Brooke, the new conductor, has had twenty years experience with the Boston Symphony Orchestra and himself organized and conducted a group of musicians from that orchestra, called the Boston Symphony Players.

At a meeting of the executive committee last month, W. Twigg Smith was appointed business manager of the Honolulu Symphony Association. R. Alexander Anderson is president. The organization will be financed this year, as before, largely by private subscription.

Opera Association

The Honolulu Opera Association was organized August 28, and is a purely local affair, with an executive committee of Honolulu business men and women and an active personnel of amateur singers, all of whom are paying dues for the support of the society. They will sing *Martha* on December 6, 7, and 8, under musical direction of Milton Seymour and dramatic direction of Edna B. Lawson of the Territorial Normal School. The place has not yet been definitely chosen, but it is believed the opera will be sung at the new Dillingham Hall. A cast is being chosen.



Arthur Brooke, conductor of the Honolulu Symphony Orchestra.

Other productions of the Opera Association for the season will include Balfe's *Bohemian Girl* and, tentatively, Romberg's *The Student Prince*. Local amateur casts will sing these works, but it is possible that visiting professionals will be invited to participate.

Business Glee Club

The Gleemen of Honolulu, an organization of business men, will carry on as in the last two years. Their first meeting was to be held early in October, and the first public concert at the Honolulu Academy of Arts in the latter part of November. The Gleemen contemplate also their usual two programs at local theaters, one before Christmas and one early in 1929, and a two-night closing program in late May or early June. The Gleemen have twenty-four members and hope to increase the roll to thirty-two this fall. Stanley Livingston is the musical director and Dr. A. Clifford Braly president.

Morning Music Club

The Morning Music Club, Honolulu's leading musical organization of women, was to open on Oct. 10 its usual series of meetings, the second Wednesday of each month. The program subjects were to be:

October: Rhythm in Music; November: Clavichord and Harpsichord Composers; December: Christmas Music; January: Bach; February: Opera; March: The Romantic Movement; April: Development of Chamber Music; May: Modern Music.

The Morning Music Club has a membership of 225. Its officers are: President, Mrs. D. L. Crawford; vice president, Mrs. E. A. R. Ross; secretary, Mrs. Riley H. Allen; treasurer, Mrs. Kenneth Barnes; chairman program committee, Miss Margaret Scharle; chairman membership committee, Mrs. J. P. Erdman. The ensemble group has organized as a unit within the larger organization, under presidency of Mrs. Frank Warren.

William Hughes, recipient of the Morning Music Club's scholarship for the last four years, is continuing his studies in New York and Chicago this year under auspices of the club. Hughes, a young pianist of part Hawaiian ancestry, has been studying for the last four years with Gertrude Murdough in Chicago and last summer studied with Frank La Forge in New York. He served through the season as accompanist for Arthur Kraft and also accompanied Daniel Protheroe's Welsh singers, besides accompanying several Metropolitan singers in connection with work with La Forge. He returned to Honolulu last summer for the first time in four years and gave three recitals to crowded houses, evoking every expression of enthusiasm. He will study with various teachers this year, seeking a broad viewpoint, and is expected to go on tour.

No Concerts Announced

Esmond Parker, vice president of the Consolidated Amusement Company, which manages most artists of international repute who visit Honolulu, stated that he was unable to announce at this time bookings for the coming season. It is expected, however, that a number of distinguished artists will be heard in Honolulu on their way to and from the Orient or Australia.

No individual recitals by local musicians have been announced, but the season will undoubtedly bring forth its usual quota.

Lima, Ohio

By H. Eugene Hall

LIMA, OHIO.—Russell Lantz, supervisor of music in the schools of Bluffton, has been elected president of the Northwestern Ohio Association of Music Supervisors. At the same meeting, held in Central High School Building, Gwendolyn Jones of Fostoria, was named secretary. Plans for the High Schools Eisteddfod of the Association to be held in the spring were discussed. Representatives present included C. J. Broadhead, Lima South; F. C. Parks, Lima Central; J. H. Jones, Van Wert; Herbert Hadke, Delphos; Margaret Jones, Gomer and Elida; Miss G. Needles, Shawnee; Aileen Kahle Mowen, Ohio Northern University; Ada; Gwen Roberts, Kenton; Gwendolyn Jones, Fostoria, Ethelbert Evans, Marion; Haydn Morgann, Findlay; Russell Lantz, Bluffton; Miss Jones, Vaughnsville; Oscar Jones, Defiance and Bryan.

The Womens Music Club, a pioneer in northwestern Ohio music and in existence for nearly forty years recently retired from the field. Its leaders said the inroads of jazz, and "movie madness" had destroyed Lima's affection for music.

On Sept. 28, 100 members of the Lima Kiwanis Harmonic Club, journeyed to Jackson, where the seventh annual meeting of the Southern Ohio Eisteddfod Association was held, and won \$870 of the total \$1680 cash prizes. Thus the Harmonic Club established the

record of having won in every contest in which it entered, in addition to winning the largest prize of the meeting, \$600. The adjudicator was William M. Graves of Columbus.

Individual Prizes

Other ensemble and individual prizes were won by R. B. Mikesel, John Lynch, Vera Rousculp, Mrs. Andrew Schultz, Dale Marshall, Helen Baker, Gayle Howey, Gwynfa Watkins. Accompanists were Margaret Jones, Alice Rossfeld, Christine Baker, and Otis McBride, all members of the Harmonic Society. Mark Evans, dean of music, Ohio Northern University, Ada, and former supervisor of music in the Lima schools, conducted the choruses.

In honor of the prize winners, Lima arranged a victory banquet in their honor on Oct. 9 in Masonic Temple. I. W. Green is president of the Club. Joseph Badeau outlined the organization of the Harmonics at his home with thirteen members in 1875. Others who spoke were: Walter Grubb, Fred Calvert, Rev. S. M. Davidian.

The Harmonic Club Chorus will enter all contests in the Eisteddfod belt. Rehearsals are begun of a number from *The Creation* to be sung at the Kenton Eisteddfod, Feb. 22.

GOTHAM'S IMPORTANT MUSIC

(Continued from page 31)

Recital of Nov. 5, demonstrated once again his excellent musicianship and his membership in class three. With profound artistry he delivers his creations; never does he leave the earth. His limitation is always the printed note. To illustrate this in words is an impossible thing: it is something which has to be felt . . . something which is obvious when the playing of fine artist of the classic mode is heard next to the work of the heroic type. There is no one-to-one correspondence between music and words: there is between musical phrasing and the emotions of the artist. Such a relation is aurally a clear cut, naked thing.

Mr. Rosen played the Paganini D major concerto, a concerto by Stamitz (for the first time in New York), a Hebrew Melody by Debrowen, the de Falla-Kreisler Danse Espagnole, Wladigeroff's Rhapsody, and numerous encores. In all he displayed his characteristic warm, full tones, almost sobbing in the lower register, faultless fingering, and confident, smooth bowing. None of the numbers were exceptionally distinguished: all were performed with an average technical excellence.

Mr. Werrenrath Sings

REINALD WERREN RATH, long a favorite with New York audiences, gave his first concert of this season at Carnegie Hall, Sunday afternoon, Nov. 4.

Mr. Werrenrath's program, quite unworthy of him, incidentally, considering his vast capabilities, commenced with four aged tunes, among which *Oft in the Stilly Night* was given a memorable performance. A group of lieder followed, including songs of Brahms, Marx, and Hugo Wolf. There was nothing in Mr. Werrenrath's conception of these that could transport one to the highest realms of delight, though the opposite extreme was avoided.

The credo from *Otello*, which came after an interim, was the masterpiece of the afternoon. This, Mr. Werrenrath did in a majestic, visible style achieving numerous magnificent effects.

A group of "Old Time Concert Favorites," conspicuously present among which was the everlasting *Tosti Bye*, and a number of secular ballads completed the premiere program. Of course, Mr. Werrenrath responded to an adoring audience with innumerable encores.

Harry Spier, at the piano supported Mr. Werrenrath with superable accompaniment. J. M. D.

Spaeth Makes Statement

Explains Plans for National Organization

To the Editor of MUSICAL AMERICA:
Dear Sir:

So many of my friends in the musical world have asked for a definite statement of my position in regard to certain plans for national organization and promotion that I am forced to ask for space in your columns to clear up all possible misunderstandings. As managing director of the Community Concert Corporation, I am engaged in the most exacting work I have ever undertaken, and obviously my time for any other activities is exceedingly limited.

Nevertheless I consented, during my vacation, to edit the forthcoming volume of *Who is Who in Music*, and secured the valuable co-operation of such men as W. J. Henderson, Lawrence Gilman, Leonard Liebling, George Gartlan, Walter Damrosch and Hugo Riesenfeld, all of whom are either contributing actual material to that publication, or acting in an advisory capacity. I shall do everything in my power to make this book a success, worthy of consultation by all those interested in music, and helpful to its clients and its readers alike.

Recently there has been much activity in behalf of the National Board of Music, and I find that, without my knowledge or consent, the names of myself and my editorial associates have been used in connection with that publicity. I wish it to be distinctly understood that there is no connection whatever between *Who is Who in Music* and the National Board of Music. I have been repeatedly asked to identify myself with this plan, and have persistently refused.

This public statement is made to spare me and my friends further embarrassment, caused thus far either by inexcusable carelessness or by deliberate misrepresentation in linking together the names of the two organizations, one of which has my approval and the other of which I know nothing about.

SIGMUND SPAETH.

New York, Nov. 5, 1928.

MONTCLAIR WELCOMES ENGLISH SINGERS

MONTCLAIR, N. J.—If there was a vacant seat in the High School Auditorium when the English Singers gave the opening concert in the ninth annual Unity Concert Course, the human eye could not see it. All available space on the stage was occupied, too. The singers found a cultured and appreciative audience, and the fine nuances of their art gave evident delight.

The course is given under the auspices of Unity Church. Rev. Edgar Swan Wiers assumes active guidance of the concerts.

P. G.

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ARGENTINA AND ANGNA ENTERS

By Ivan Narodny

(Continued from page 16)

like a flirt in *der Schoenewald*. I do not agree with Miss Enters' conception in employing the familiar occidental musical themes for her typically exotic (Japanese) style of plastic visualization. Music has an inherent esoteric image which cannot be transfigured by imposing on it what does not belong to its inner nature. One cannot dance Strauss or Waldteufel in the spirit of a Shinto disciple. However, Miss Enters is still at the beginning of her artistic career and has sufficient time to correct her choreographic misconceptions, if she wishes to keep to the path of terpsichorean art and not follow unknown theatrachical pilgrims.

Persian Rhythms

A GREAT deal of Oriental dance is in the air this season. Next to Spain, the Orient is casting its exotic spell on our minds. Miss Enters displayed a Mongolian idiom. Mlle. Dhimah, who gave her second performance at the Civic Repertory Theatre, Sunday evening, Nov. 11, is an exponent of the Persian rhythm.

Miss Dhimah's program made up of music by Bach, Handel, and Bela Bartok, in addition to Hindu themes. Her best number was *Grotesquerie*, with music by Geraldine Chanin, who accompanied her and her ensemble on the piano.

Rather original, but poorly staged, were three numbers called Dance

Poems. These were based on quotations of the Koran and danced to impressionistic sounds on flute and cello, arranged by Geraldine Chanin. The dancer executed these poems in the conventionalized manner of a female mulah in a mosque—although the Mohammedan religion never permits a female to officiate in a temple.

Miss Dhimah is an excellent young Oriental dancer, born at Samarkand, Central Asia—as I was told—and has a splendid rhythmic talent; but like with the rest of our ambitious young dancers, she fails in trying to dance music that does not have the choreographic a dancer intends to impose on it. Music, like poetry, has its inherent—rather elusive—pictorial design, which in most cases cannot be visualized in any plastic forms. Or if it has the potency—as often the compositions of Rimsky Korsakoff or Sibelius have—it requires a special intuition to define its visual traits, in which most of our over-ambitious dancers are mistaken.

I believe Mlle. Dhimah would make one of the most phenomenal modern dancers if she prepared her program under the direction of such men as the late Marius Petipa or A. L. Volynsky. Her program gave the impression of something that was not sufficiently rehearsed, not sufficiently polished and displayed to a public accustomed to the glitter of a facade and elegance of form.

ORCHESTRA BROADCASTS

INDIANAPOLIS.—The Stutz Little Symphony Orchestra, broadcasting every Sunday evening, presented a good program on Oct. 28, with three soloists. They were: Willard MacGregor, pianist; Mary Alice McCarty, soprano, and Mildred Lucille Nussbaum, contralto. Earl Mounce is the conductor.

GRAND RAPIDS.—The annual complimentary concert of the Grand Rapids Conservatory of Music was announced to be given by the faculty on Oct. 30 in St. Cecilia Auditorium.

GRAND RAPIDS.—Marie Surtzer, pupil of Charles F. H. Mills, gave a song recital Oct. 22, at All Souls' Church.

Mencken's Homage to Schubert

(Continued from page 7)

artist *par excellence*, moved by a powerful instinct to create beauty, and equipped by a prodigal nature with the precise and perfect tools. The gable about his defective training probably comes down to us from his innocent friends and fellows in Vienna. They never estimated him at his true stature, but they at least saw that there was something extraordinary and even miraculous about him—that what he did could not be accounted for logically, but lay far beyond the common bounds of cause and effect. We know next to nothing about his mental process. He was surrounded by third-raters who noted with wonder how savagely he worked, how many hours a day he put in at his writing-table, and what wonders he achieved, but were too dull to be interested in what went on inside his head. Schubert himself was silent on that subject. From him there issued not even the fragmentary revelation that came from Mozart. All we know is that his ideas flowed like a cataract—that he knew nothing of Beethoven's tortured wooing of beauty—that his first thoughts, more often than not, were complete, perfect and incomparable.

Dead a hundred years, he remains in his peculiarly exhilarating and lovely way the greatest of them all. No com-

Rochester Has Noted Guests

Boston Symphony and Flonzaleys Play

ROCHESTER, N. Y., Nov. 14.—The Boston Symphony Orchestra, Serge Koussevitzky, conductor, was heard in the Eastman Theatre on Oct. 29 in an interesting program of Prokofieff, Debussy, Ravel and Brahms—the last named being represented by his second symphony. The large audience was very enthusiastic, the players being called to their feet several times.

The Flonzaley Quartet made its farewell appearance in Kilbourn Hall on Nov. 1, playing with consummate skill and beauty. The first number was Mozart's Quartet in D major, and the last Beethoven's Quartet in A major, Op. 18, No. 5. Between was a first quartet by a young Czech composer, Erwin Schulhoff, a most interesting and virile piece of writing, programmatic in effect. It bespeaks sincerity and originality, and the audience liked it. The artists received a cordial greeting.

MARY ERTZ WILL.

NATIONAL MANAGERS ELECT OFFICERS

The National Musical Managers Association, meeting in the Hotel Roosevelt, New York, on Nov. 1, elected the following officers: President, Charles L. Wagner, (fifth term); first vice-president, Jack Salter; second vice-president, Horace J. Parmelee; treasurer, Fitzhugh Haensel, and secretary, Catherine A. Bamman, (tenth consecutive term). The following were chosen to form the board of directors: Richard Copley, George Engles, Arthur Judson, Arthur J. Beckhard and Lucy D. Bogue.

Faculty Gives Fall Recital

Grand Rapids Concerts Have Wide Interest

GRAND RAPIDS, Nov. 6.—The faculty of the Conservatory of Music of Hope College, Holland, held its annual recital on Oct. 22, at Vorheis Hall. The program was given by Oscar Cress, pianist; Mrs. W. J. Fenton, soprano; Mrs. B. H. Dumboady, contralto, and Martha Barkema, soprano.

The two glee clubs directed by Mrs. Fenton have started their year's work. Last spring the Girls' Glee Club won the state championship for the third time.

Three Lenten morning musicales are announced by Helen Baker Rowe, chairman. Arrangements for the first two are: Remo Bolognini, violinist, March 6, and Andre Skalske, pianist, March 20.

December Concerts

Seymour Swetts, director of music at Calvin College, announces Messiah will be sung, as usual, on Dec. 5 and 6, by the Calvin College Choral Club of 125, with an orchestra of twenty-five.

The S. W. Choral Union, a mixed chorus of 192 representing four churches, will give concerts on Dec. 13 and 14 in Bethel Christian Reformed Church.

After a year at Wheaton College, Ill., Lois Richards, cellist, is assisting in the music department, Union High School.

William Van Gemert, director of the Van Gemert Academy of Music, has begun his twelfth year of musical activities. He teaches piano, public school music and voice, and includes theory, history and appreciation of music in his curriculum. Mr. Van Gemert is director of the Excelsior Male Chorus, the Van Gemert Mixed Octet and conducts of the Toga Stiles Symphonic Orchestra.

VIOLA CRAWE PARCELLE.

poser of the first rank has failed to surpass him in this way or that, but he stands above all of them as a contriver of sheer beauty, as a maker of music in the purest sense. There is no more smell of the lamp in his work than there is in the lyrics of Shakespeare. It is infinitely artless and spontaneous. But in its artlessness there is no sign of that intellectual poverty which so often shows itself, for example, in Haydn. Few composers, not even Beethoven and Bach, have been so seldom banal. He can be repetitious and even tedious, but it seems a sheer impossibility for him to be obvious or hollow. Such defects get into works of art when the composer's lust to create is unaccompanied by a sufficiency of sound and charming ideas. But Schubert never lacked charming ideas. Within the limits of his interests and curiosities he hatched more good ideas in his thirty-one years than all the rest of mankind has hatched since the beginning of time.

Music is kind to its disciples. When they bring high talents to its service they are not forgotten. They survive among the durably salient men, the really great men, the remembered men. Schubert belongs in that rare and enviable company. Life used him harshly, but time has made up for it. Dead a century, he lives on. He is one of the great glories of the human race.

Musical Americana



By **HOLLISTER NOBLE**



Reiner to Play Bloch's "America"

FRITZ REINER, conductor of the Cincinnati Symphony Orchestra, sends us the following letter:

"I have found it possible, through the cooperation of our choral conductor to give the Bloch 'America' on December 20th. The concert will be given at Music Hall, and for the final anthem I shall use a chorus of 1200."

This makes it almost unanimous. Twelve major symphony orchestras will definitely perform MUSICAL AMERICA's prize work and five other orchestras are trying to arrange their dates for a possible performance.

A man's past always turns upon him. Herbert Peyser, N. Y. Telegram critic, for instance, used to play Ophelia (with long blond curls) in an early school day production of Hamlet. And often walked up and down our very office reading Shakespeare to those not occupied with the morning mail.

Mlle. Roswitha Smith reports that a tired business man in Columbus, Oh Ho, when asked what he thought of Kreisler's first piece, the Brahms A major sonata, remarked: "Well it's OK with me for something easy to begin on."

Schubert on the High C's

Orchestras of the White Star liners Majestic and Olympic rendered Schubert programs on November 19th while in mid-ocean. Souvenir programs with Schubert's picture by Hans Schliessman were distributed. It is alleged that 8,000 mixed trout joined in the song Schubert wrote for their benefit; 3,402 porpoises sang Am Meer, and 5,750 sharks rendered "Wohin." At least 34,563 sea gulls were enlisted in the Schubert tribute and wheeled majestically above the ships while the lookouts sang Hark! Hark! the Lark!

Bereft and Forsaken

Crushing calamity entered our domestic circle last week. Richard L. Stokes, music scribe, of the N. Y. Eve. World, went and editorially stole our wife. The little woman has her own half column of malicious slander and gossip every day. It's called "Chromatics."

Family pride falls before this catastrophe. Just how is this department GOING ON.

All the misinformation, libel, and titbits on this page which have no place in a respectable journal came from her. We are reduced to filching bits from the N. Y. Times, Living Age, and The Aesthete.

C. Coolidge and F. Schubert

President Coolidge received the Schubert Recordings at an audience granted Tuesday to the Austrian Minister, Edgar M. Prochnik and Mr. Frederick N. Sard, Director of Schubert Week.

The Albums presented to President Coolidge comprised the following Schubert Masterworks: The Unfinished Symphony; the Symphony in C Major; The Trio in D Flat; the Forellen Quintet; the Piano Sonata, Opus 78; the Quintet for two 'cellos, and two albums of favorite songs.

One vision of the long summer evenings to come, at Northampton, Mass.,—the strains of Schubert's D flat trio—"My favorite composition," murmurs Mr. Coolidge, "but can't we have the quintet for two 'cellos?"

Over There and Over Here

How genius has to suffer! That pianistic playboy of the East and West, V. Horowitz, is horribly despondent. He is thrifty and every week or two, tucks a check for \$5,000 into the bank. . . In Europe this is a ceremony . . . in New York just another detail for the cashier.

When Mr. Horowitz deposits a check in Germany the board of directors is called in, discusses his last concert, congratulates him and inquires about his tour. Over here the cashier murmurs "V. Horowitz, five grand, thank you, next."

As we inferred above, Mr. Horowitz is despondent and doesn't quite know what to do about it.

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Concerning Cowards

NO one likes a Coward.
No one wants to do business with a man who talks behind the other fellow's back.

We believe that honest people want the dishonest ones exposed.

We of Musical America are hearing again, now that another season of rumor has opened, certain petty and irritating reports about ourselves. These reports are the vilest of lies, none important in itself.

We intend to prosecute, either criminally or civilly, the originators of those falsehoods when we have gathered sufficient evidence. We ask all those who believe in publishing honesty and decency to assist us by giving us whatever evidence they have or may obtain.

VERNE PORTER,
President.

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NEW YORK, NOVEMBER 24, 1928

Looking Them Over

According to Marge Fisher of San Fran, Gaetano Merola, general director of the San Francisco and L. A. Opera cos. is in town attending the Met and packing up shipments of artists for California's 1929 opera crop.

Manager Walter Anderson, who has been ill, is well and swears he has a big season ahead. That vocal explorer, Will Thorner, who blazed a trail to Los Angeles and settled down, is now busy exploring other parts of the state. Hal Crain reports that the maestro spent several days with Will R. Hearst on the latter's ranch.

Rethberg's Party

One of those alleged reports has it that Mme. Rethberg's big party for Respighi was originally scheduled for the Hotel Astor . . she moved it over to the Ambassador just in time . . this Sunday from four to seven. Respighi's name was misspelled on the official invitations.

How to Write a Short Story

Mary Watkins of the Herald Trib music staff sent in a little story to the S. E. Post two fortnights ago . . . back came a check for \$500 and . . . after covering 13 Sunday concerts La Watkins wrote another story, sent it in, got another check and an order for some more. Congratulations are in order. . . The stories deal with the doings of a prima donna . . . the author was secretary to Fremstad for a number of years. . . The heroine of her stories is said by innocent bystanders to be a composite blend of Mmes. Fremstad, Kappel, Jeritza, Rethberg, Alcock, Wakefield, Alda, Bori, Easton, Ponselle, Telva, Ananian, Altglass, and Malatesta. Mr. Bamboschek will conduct. (Tut! Tut! there we go right into Sunday night concerts again)."

Concerning M - e e A - a

Just an old notion in spite of "still being good friends"—but it looks as if this will be Mme. Alda's last season at the Met—she is writing her memoirs and that will take a great deal of time.

Smeed writes: "One young composer, now resident in New York, has composed an opera calling for three orchestras playing in three different keys." "This daring feat," according to his publicity director, "has attracted the attention of leading European conductors."

"Not to mention, we should say, the local musical unions. Three orchestras for one opera. . . Oh, boy."

About Rosenstock

A few facts about Josef Rosenstock, the Met's new conductor to displace Artur Bodanzky, resigned. He is a good pianist, a little over thirty, and according to friends, a fine director. A friend and disciple of Fritz Busch, he was first a coach at the Stuttgart Opera, then a music director at Darmstadt. He settled in Weisbaden and there the Met's sleuths unearthed him. He is of medium height with a small moustache and fine dark eyes.

A rather ancient but well kept Packard, painted gray, with the top down, with initials "H. F. McC." has been running around town with Mrs. McCormick, disguised as Ganna Walska inside. She has two curls, a plumed bonnet and diamond earrings.

Another sign of the times—newspaper headline "Schubert's Music Paid Him \$2,900."

Add Schubertiana

(Chicago's Dr. Goldberg sends his weekly contribution).

From a speech by Prof. George L. Scherger of the Armour Institute of Technology at a Schubert commemoration dinner given by the Chicago German Club as reported by the Chi Tribune:

"It is hard indeed to account for such genius in a man who, with nineteen children, received a maximum sum of \$200 a year for their support."

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Takane Nambu, Japanese soprano appearing with the Philadelphia Grand Opera Co., in *L'Oracolo* sends congratulations to the newest Japanese Princess.

Ganna Walska signs a contract with Charles T. Wagner for her first concert tour of America.



Ruth Page, formerly of the Metropolitan with Japanese artists. To her right is Miss Ritsuko Mori, star of the Imperial Theatre of Tokio.

Claire Alcée soprano, with her throughbred collie.



Gertrude Kappel, soprano, will have her second season with the Metropolitan Opera company this winter, and her first concert tour under the management of Arthur Judson.



Elizabeth Rethberg visits the Metro-Goldwyn-Mayer studios in Hollywood, with Harry Raff and Chief Yolatschi. It looks like a movie year for the opera.



Clara Jacobo, former factory girl of Lawrence, Mass., sings in her kitchen as well as at the Metropolitan, where she made her debut in *Il Trovatore*.